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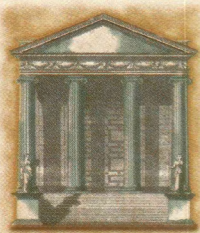
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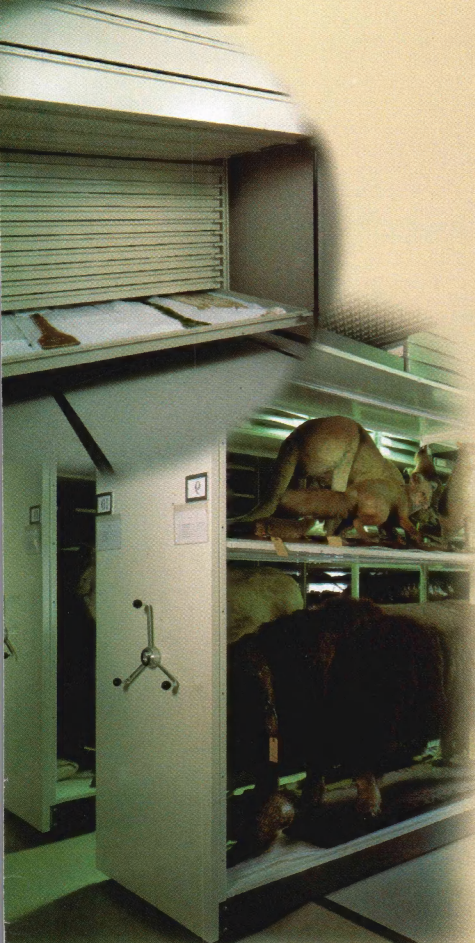
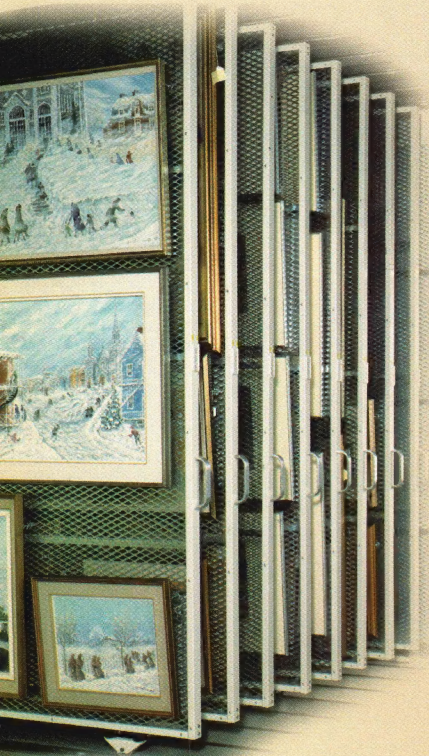


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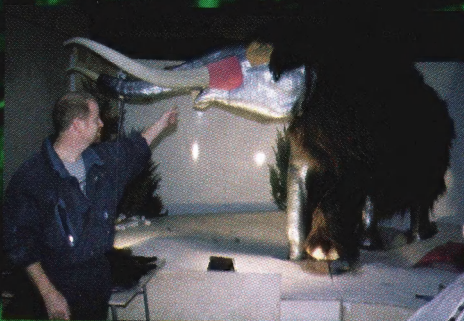
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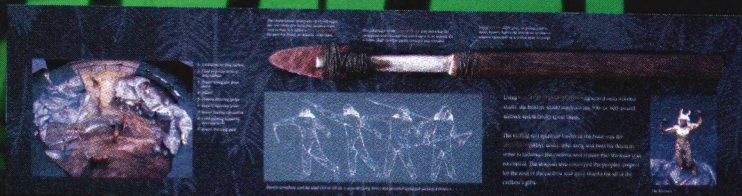
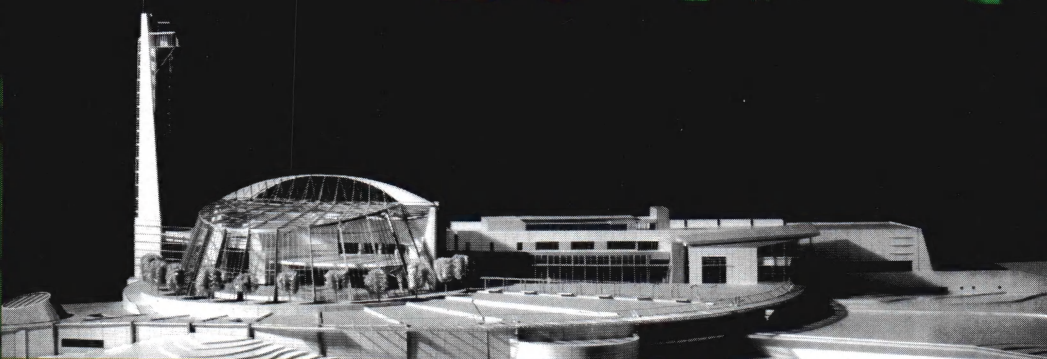
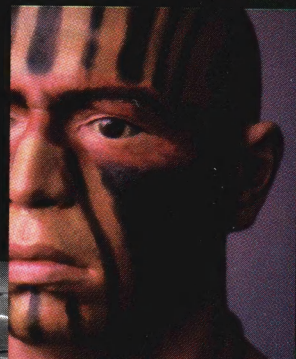


Exhibit Panel

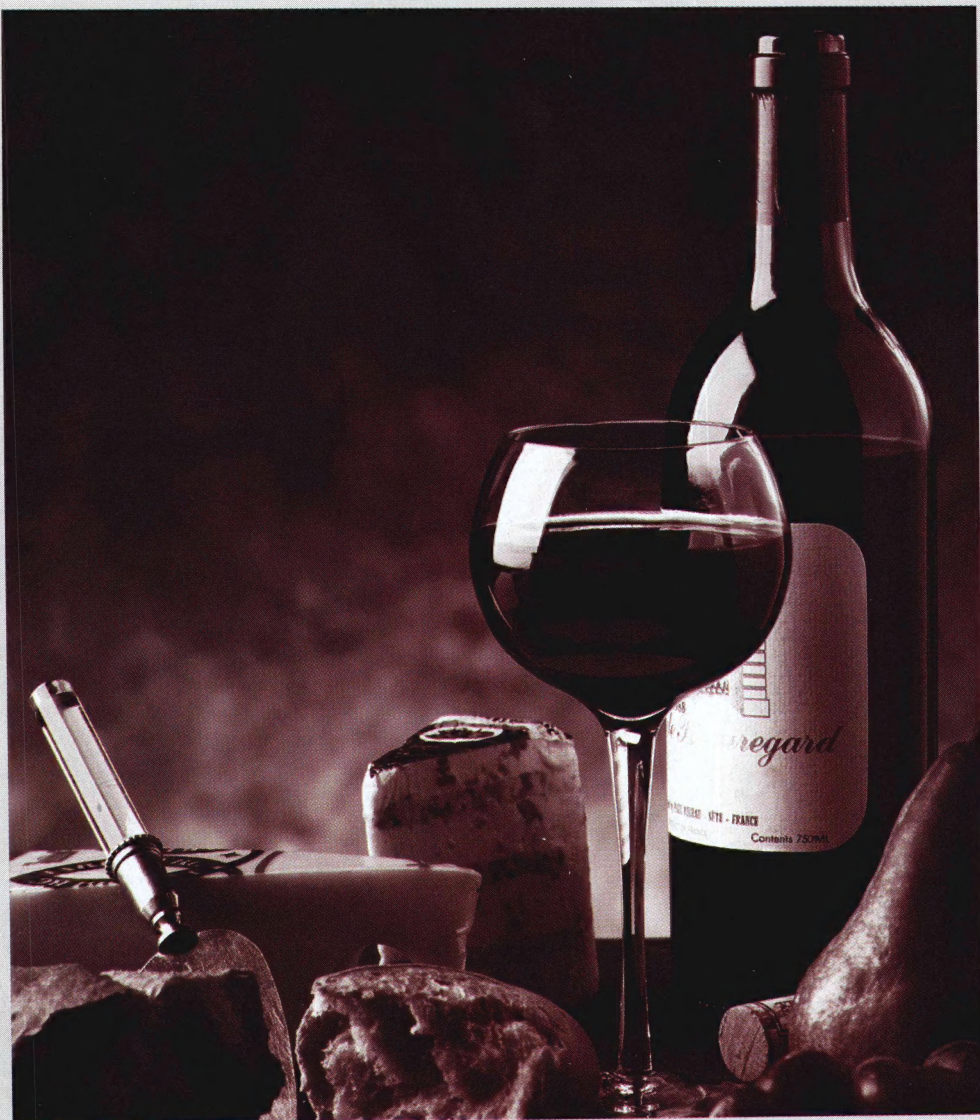


Model of Museum



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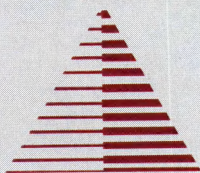
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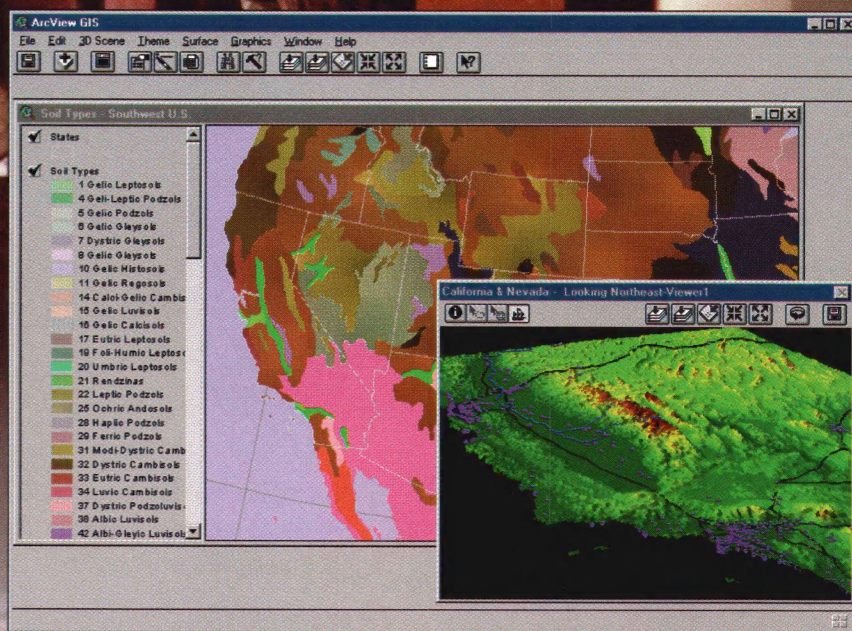
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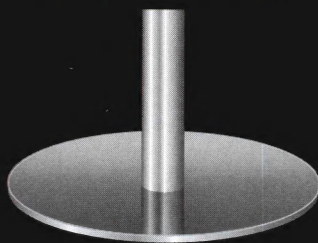
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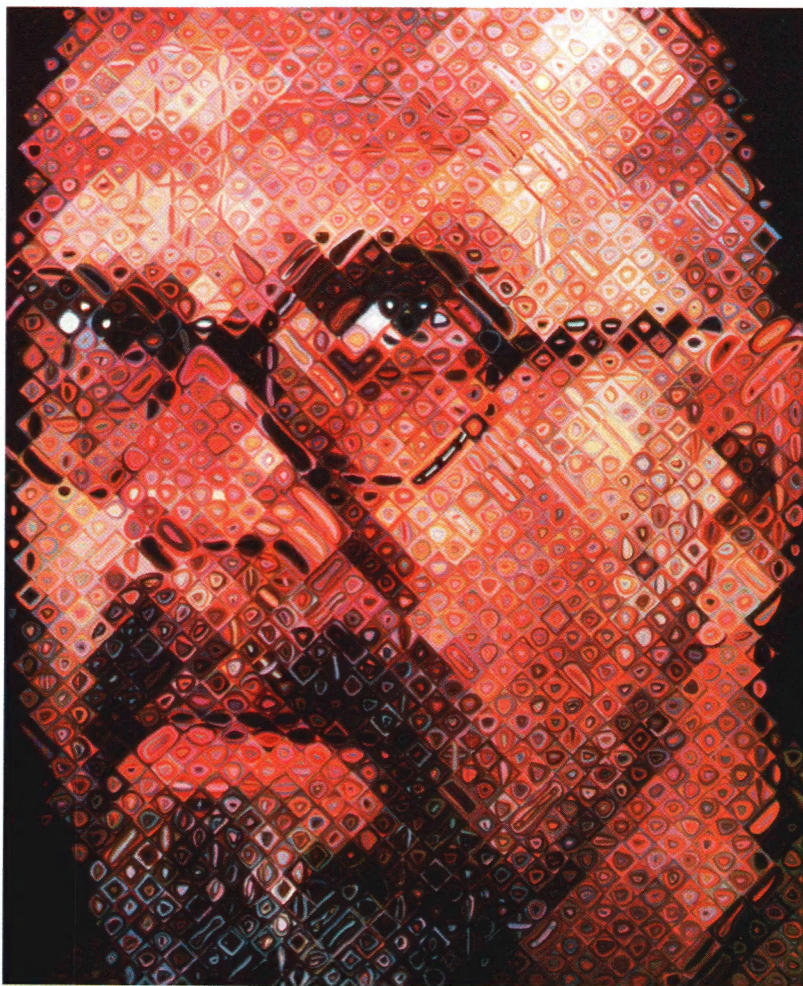
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Above: Chuck Close, *Self-Portrait*, 1997. From the exhibition "Chuck Close," organized by the Museum of Modern Art (see page 18). Photo by Ellen Page Wilson.

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“Thanks, Maltbie, for helping reinvent the history museum... creating the feeling of living history and a science museum in one space.”

David L. Nicandri, Executive Director, Washington State Historical Society, Tacoma, WA



Photography © Washington State Historical Society/
Joel Polsky
Designs by Herb Rosenthal & Associates, West Office
Exhibition Design/Andy Kramer

Washington State Historical Society made its own history in 1996, opening a new flagship museum next to historic Union Station in Tacoma's urban center. The graceful curves and arches of the Washington State History Museum complement and enhance its 1911 neighbor.

Inside, designers planned a museum that presents history in a lively and interactive manner, telling of the lives of the men and women whose labors helped build the state.

By recreating the Northern Pacific railroad car shown above and other full-size interactive sets, Maltbie Associates helped exhibit curators and designers reinvent and redefine the history museum.

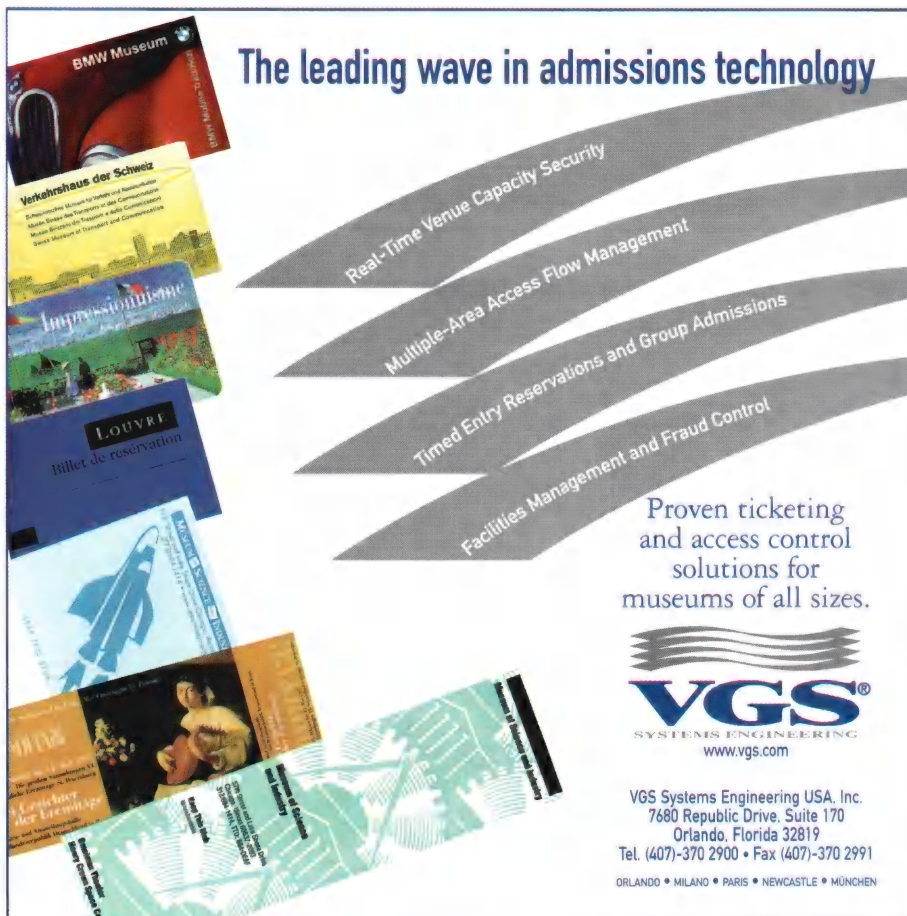
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M Notes

Gifts in Store

Think fast! If your institution was promised thousands of dollars just to come up with a wish-list, what would you do? Chances are, you'd rattle off a couple of ideas pretty quickly. Last year, this very proposition was posed to 10 of Detroit's cultural and arts institutions by the department store chain, Hudson's. Through a program called Team 500, Hudson's donated an initial \$500,000 in grants to the institutions, staged a public campaign challenging donors to match this amount, and then capped off the donations dollar for dollar. By February of this year, the institutions were \$1,615,000 richer and well on their way with their wish-list projects.

According to Susan Kelly, manager of community relations at Hudson's, the store was looking for an initiative that would provide support for the city. And, she explains, "because we are and have been a long-term supporter of the arts and culture in the community . . . the University Cultural Center Association with its cluster of arts and cultural organizations offered us the opportunity to make a fairly significant statement." Once Hudson's fine-tuned its concept of a publicly driven campaign and selected the 10 organizations, the store sought the help of community organizations and individuals. The University Cultural Center Association (UCCA), which promotes its segment of the city, helped with the planning process. A committee comprised of individuals from each county in the Detroit metro area reviewed the wish-list projects and divvied up the ini-



The Detroit Science Center made the CyberSpace Safari a permanent part of its exhibit hall with funds from Hudson's Team 500, whose kiosks were located in stores all over the city.

tial \$500,000 among the institutions. Donors could earmark gifts for a specific institution or give to the campaign in general. Unspecified gifts were divided among the institutions in a prorated fashion, based on the total amount received by each.

Located within greater downtown Detroit, the Cultural Center is home to museums, restaurants, and residential sections. Among the Team 500 materials distributed by Hudson's is a small, handy map that illustrates the close proximity and richness of the cultural offerings in the area. The institutions included in the project are: Detroit Historical Museum, Detroit Public Library, Detroit Science Center, Museum of African American

History, Detroit Institute of Arts, Center for Creative Studies, Detroit Symphony Orchestra Hall, International Institute, Your Heritage House, and the Children's Museum.

Kicking off the campaign last June, Hudson's set out to educate both their employees and the public about this area and how to contribute. Information kiosks were placed on every floor of the 10 Hudson's stores in the metro Detroit area. At each store an employee was chosen to serve as an ambassador for the program. Says Kelly: "We took them on a preliminary tour of the Cultural Center area so that they could become familiar with all of the organizations and be able to speak with authority on the programs." Team 500 was also advertised in the local media. And midway through the campaign, singer Tina Turner was a featured guest at a fund-raiser held at the Detroit Institute of Arts. In addition, the 10 participating institutions had their own information kiosks where they, too, could solicit support.

Some wish-list projects were urgent. At the Detroit Science Center, Executive Director Mel Drumm explains that the money was used to "correct our most serious deficiency—to update our exhibit floor. . . . It was long overdue." Built in 1978, many of the science center's exhibits dated from that time. While the staff had been planning to rectify the situation for years, they lacked the funds to proceed. According to Drumm, the \$213,685 raised through Team 500 provided the seed money for the renovation.

The Detroit Institute of Arts is using its \$437,504 for a random-access record-

ed tour of its contemporary galleries; the tour will be ready this fall and ultimately include other galleries. Says Ross Pfeiffer, group director of development, "This project is one of those things that we had been wanting to do for some time. Literally because of the Hudson's project, we were able to do it. It was found money."

The project also generated good publicity, both for Hudson's and the Cultural Center institutions. While numbers are hard to track, many of the directors say that they have seen new visitors walk through their doors. Detroit Science Center's Mel Drumm sees a direct correlation between the campaign and attendance: "The improvement on our exhibits has had a cascade effect on us—it has improved attendance by bringing new people in or bringing people back who knew of us but hadn't been here in years." While Children's Museum Director Dwight Levens reports that his institution used their \$32,227 for new computers, he maintains that "the advertising was the most important aspect. . . . People have told us that they saw our name

on the kiosk at Hudson's."

Another welcome aspect of the project was the way in which the institutions could involve their constituencies. According to Richard Strowger, executive director of the Detroit Historical Society, "It's energized all of our publics—our members, our board, our donors . . . [they] could get their funds matched." The historical society is using its \$305,464 on exhibition projects, including the recreation of a popular exhibit on trains that was destroyed in a fire several years ago.

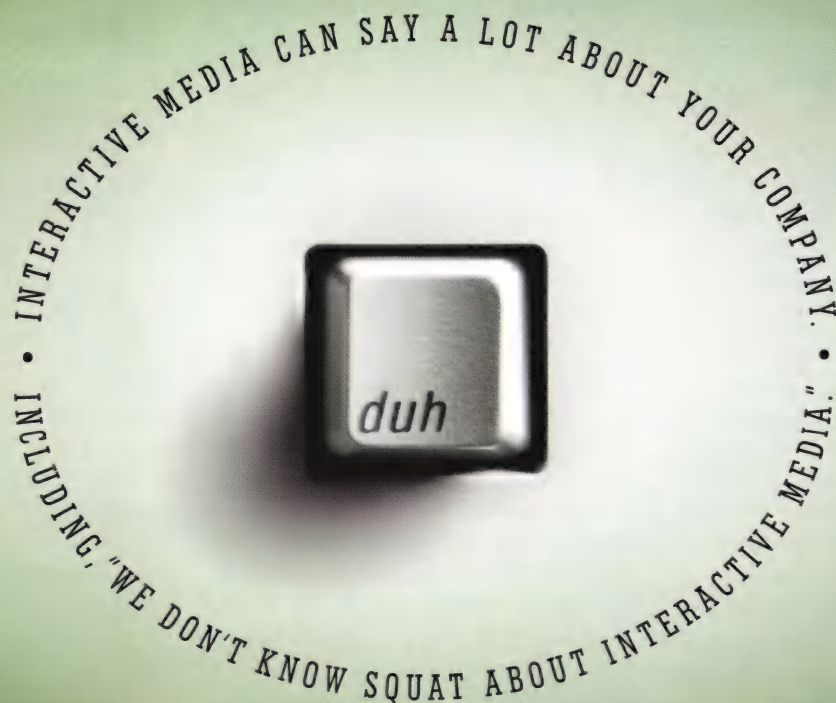
Many of the participants view Team 500 as a success because of the attention it brought to the arts in Detroit. Kimberly Camp, president of the Museum of African American History, thinks that "what was exciting was the visibility that it brought to the cultural community." According to Camp, whose institution is using its \$76,525 to develop an educational portfolio for school children, many people still view Detroit as a purely blue-collar town and don't think about its cultural resources. The Detroit Insti-

tute of Arts' Ross Pfeiffer sums up the appreciation for Hudson's Team 500: "It is delightful to see a company thinking creatively. They took a leadership role, rather than us having to go to them."

—Susan Ciccotti

Lessons in Funding

For years, museums have supported a broad range of school-related programming without significant federal funding. Three factors may change this situation. First, in 1994, Congress turned many subject-specific programs into multi-subject programs, allowing for multi-disciplinary curricula. Second, it adopted a policy that community involvement—not mere cheerleading—is necessary to improve schools. Third, since 1996, the Department of Education (DOE) has experienced huge funding increases. Thus, while museums are not necessarily undertaking new types of education activities, they enjoy new access to increased federal support in partnership with local schools.



The flagship school-improvement program, Goals 2000, provides limited funds for school districts. More important, it provides a philosophical framework with which other federal programs now comply. One of its main principles is that the larger programs, such as Title I of the Elementary and Secondary Education Act (ESEA), are now open to all subjects. Ninety percent of the nation's school districts receive Title I funding, which is directed toward economically disadvantaged students. The same is true for Title VI, which supports innovative programming, and Title II, which originally supported professional development in math and science but now is open to all subjects.

The Historical Society of Western Pennsylvania provides a case study of how to access Title I and Title VI funds. First, staff tied their programming to a third-grade curriculum requirement. Second, they asked a teachers advisory committee for advice on what they (the teachers) need and how to get it. Third, they asked elementary school principals

to ask the district to pay for transportation and admission fees. Finally, they are working with the district administrator who reviews principals' requests for such funds. The museum also received Title II professional development funds for math and science to create a program that incorporated colonial-era Native American technologies.

Although this is a history museum, the programming is multi-disciplinary, as is often the case with museums. According to Ann Fortescue, the museum's director of education: "We rely on our teachers committee to help us take history content and think more broadly about activities that make material bridgeable to other disciplines. For example, a section on factory workers incorporates census information, which requires math skills. In a section on early westward migration, we ask students to compare roughly contemporary landscape paintings that represent several different ways of examining or interpreting a specific historical period. Students learn more than aesthetics or techniques;

they are translating the concept of a historical point of view into visual terms."

More than 50 museums have participated in the Technology Innovation Challenge Grant program over the past three years. The Henry Ford Museum & Greenfield Village is receiving \$1.5 million as part of a multi-year grant to a consortium including 14 school districts. The museum will design new curricula and test them in its charter school. The Dakota Science Center has won funds in the latest round of the technology challenge program.

In a variation on traditional leveraging techniques, some institutions are using the presence of federal funds in their districts to attract private funds. One institution persuaded corporate sponsors to provide transportation to the museum for students from Title I schools.

In the short term, several opportunities are forthcoming for museums to spotlight their ability to contribute to teaching and learning. Later this year, the national assessment on student achievement in the arts will be released. A year

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For details, circle #15 on the reply card.

or two down the line will come the assessments in civics, reading, and writing. Recently, the press and politicians have been paying a great deal of attention to a devastating poor math and science assessment. Because both civics and arts are under-represented in school curricula, there is no reason to expect that the news about them will be any better. While this is hardly reason for jubilation, the silver lining is that educators, parents, and administrators will be looking for ways to improve student achievement—and museums should be ready to offer their unique resources to help.

—Andy Finch, assistant director, AAM
Government and Public Affairs Department

Hired Handlers

A sculpture crashes to the floor and the usual noise of an exhibition installation is replaced by stunned silence. All eyes turn to the startled-looking person whose hands are now empty. Perhaps it was an accident caused by carelessness or distraction. Or perhaps the person carrying the artwork was not properly trained to do so. In the metropolitan New York area, that art handler often is more likely to be an artist picking up side work than a trained professional, according to a survey of area museums and galleries conducted by the Bronx Council on the Arts (BCA). To address this problem, as well as local unemployment and under-representation in the arts, the BCA has created a program to train members of its community as art handlers.

Project Director Roberto S. Garcia sees the Arthandlers Training Program as an opportunity to offer a second chance to capable members of his community and to address an inequality present in many museums and galleries in the ethnically diverse New York area. "People in this community will be hired in museums but in only two types of positions: security and coatcheck. The opportunities for minorities are very limited," he says. Eligibility in the program was limited to people who were unemployed but had fairly solid work histories, as well as familiarity with the tools used in art handling.

After aggressively advertising the program, BCA officials received approximately 200 applications. Twenty-three
(Please turn to M Notes, page 63)

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Calendar

On the Road with Thomas Hart Benton: Images of a Changing America

For the first several years of his career, American painter Thomas Hart Benton (1889-1975) studied the Synchronist manner, striving for the purely abstract use of color. Although he abandoned this style and turned to figurative painting, rich colors remained central to the style that brought him fame during the 1920s and 1930s. For years, Benton traveled through small towns in the southern and mid-western United States, documenting the changes industry and technology were bringing to rural life. Although Benton's style was distinct, he, John Steuart Curry, and Grant Wood were labeled "regionalist painters" because they generally focused their paintings on one region of the country. Benton divided his "region" into different sections—major cities, mountains, rivers, Missouri, and the South, West, and Midwest. This exhibition was organized by the Morris Museum of Art and is being circulated by Smith Kramer Fine Art Services.

Through May 4, 1998:
Morris Museum of Art, Augusta, Ga.

June 7-August 9, 1998:



Nevada Museum of Art, Reno

August 30-November 22, 1998:
University of Southwest Louisiana, Lafayette

March 7-May 2, 1999:
Louisiana Arts and Science Center, Baton Rouge

May 21-July 25, 1999:
Mesa Southwest Museum, Mesa, Ariz.

August 22-October 17, 1999:
Lauren Rogers Museum of Art, Laurel, Miss.

Chuck Close: Retrospective

Chuck Close (b. 1940) is a portrait painter who has developed a broad variety of techniques and mediums in a highly disciplined format. Associated with a unique brand of

photo-realism, the artist's grids of small, modular units of color disorient the viewer's sense of reality and illusion. This retrospective exhibition includes some 90 paintings, drawings, prints, and photographs spanning the artist's career, and provides viewers with the first opportunity to place the body of canvases the artist has created during the past 17 years in the context of his earlier work. The exhibition features Close's highly detailed and labor-intensive portraits of anonymous sitters and fellow artists, including Lucas Samaras. It was organized by the Museum of Modern Art.

Through May 26, 1998:
Museum of Modern Art, New York

June 20-September 13, 1998:
Museum of Contemporary Art, Chicago

October 15, 1998-January 10, 1999:
Hirshhorn Museum and Sculpture Garden, Washington, D.C.

February to May 1999:
Seattle Art Museum

India: A Celebration of Independence, 1947-1997

This exhibition of photographs from the past five decades commemorates the 50th anniversary of India's independence. On view are 250 images of India by 21 photographers, both Indian and non-Indian. These artists include Sunil Jahan, who photographed the historical events and people associated with

India's struggle for independence, and contemporary photographer Raghu Rai, whose photographs range from opulent temple gardens to street life in Calcutta. The exhibition presents works by younger Indian photographers Dayanita Singh and Sanjeev Saith, who focus on India's changing cultural identity, and Pamela Singh, whose work explores the changing opportunities for women in India. It also displays works by French photographer Henri Cartier-Bresson, including photographs of refugee camps and images of Gandhi's funeral. "India: A Celebration of Independence, 1947-1997" was organized by the Philadel-

Opposite: Thomas Hart Benton, *Flight of the Thielens* (1938).
Below: Edgar Degas, *The Ballet Class* (c. 1880-1881).
Right: *Olive Wreath* from the 4th century B.C. On display in
"Ancient Gold Jewelry."

phia Museum of Art.

May 12-July 26, 1998:
Virginia Museum of
Art, Richmond

September 4-November
15, 1998:
Indianapolis Museum
of Art

December 18, 1998-
February 28, 1999:
Knoxville Museum of
Art, Knoxville, Tenn.

April 1-June 13, 1999:
Montreal Museum of
Fine Arts

October 30-December
30, 1999:
Chicago Cultural Center

Ancient Gold Jewelry

Thousands of years
ago, goldsmiths in the
Mediterranean world,
employing equipment
no more advanced
than rudimentary
hand tools, created
intricate and sophisti-
cated pieces of jewelry.
These gold ornaments
were originally meant

to be worn as a sign of
wealth and influence.
However, because gold
was seen as having a
mysterious power,
people believed it
helped them commu-
nicate with the gods
about love, fertility,
power, war, and death.
"Ancient Gold Jewel-
ry" features 105 exam-
ples of Greek, Etrus-
can, Roman, and
Near Eastern gold jew-
elry, dating from the
seventh century B.C.
to the third century
A.D. This is the first
traveling exhibition of
a private collection
recently acquired by
the Dallas Museum of
Art, which is being
displayed in its entirety
for the first time.

Through July 19, 1998:
Montreal Museum of
Fine Art

December 20, 1998-
March 14, 1999:
Minneapolis Institute
of Art

Degas and the Little Dancer

More than 100 years
have passed since
Impressionist Edgar
Degas first exhibited
his revolutionary sculp-
ture *Little Dancer, Aged
Fourteen* at the sixth
Impressionist exhibi-
tion in 1881. The origi-
nal wax version of the
sculpture both enraged
and excited the public
because of its non-traditional subject matter
and materials. The
non-idealized adoles-
cent girl, who typified
the group of student
dancers from the Paris
Opéra known as ballet
"rats," was "unheroic"
subject matter consid-
ered unsuitable for
sculpture. In addition,
Degas left the surface
of the wax sculpture
unrefined, used real
cloth for the girl's tutu,
bodice, and ballet
shoes, and added a wig,
made of real hair, with

a ribbon around the
ponytail. But it was
recognized early on as
a pivotal work in the
history of sculpture;
French art critic J. K.
Huysmans wrote, "at
one blow, Monsieur
Degas has overthrown
the traditions of sculp-
ture." Organized by the
Joslyn Art Museum,
Omaha, Nebr., this
exhibition includes 55
works by Degas that
relate to *Little Dancer*,
including charcoal
drawings, oil paintings,
monotypes, etchings,
and sculpture. Also on
display are one of two
existing plaster casts of
Little Dancer and one
of the more than 20
bronze versions created
after Degas's death.

Through May 3, 1998:
Joslyn Art Museum,
Omaha, Nebr.

May 30-September 8,
1998:
Sterling and Francine
Clark Art Institute,

Williamstown, Mass.

October 4, 1998-
January 3, 1999:
Baltimore Museum of
Art

Once Upon A Page: The Art of Children's Books

The Mazza Gallery at
the University of Find-
lay in Findlay, Ohio, is
the only teaching
gallery in the world
that specializes in the
collection and study of
art from children's
books. The Mazza Col-
lection was founded
with four artworks in
1982 and since then
has grown to more
than 1,000 pieces. Sev-
enty-two of those illus-
trations are on display
in this exhibition,
which features works
by 61 artists from 13
different countries,
including Finland,
Italy, the United States,
Russia, Kuwait, and
Greece. The illustra-





Hannu Taina's illustration for *The Girl, the Tree, and the Mirror*.

tions date from the 1880s to the present and are in media ranging from watercolor and gouache to pen and ink, collage, and pastel. Some of the original works are accompanied by the text they were intended to illustrate. Among the featured artists are Caldecott and Newbery medal winners

Marcia Brown, Maurice Sendak, and Lois Mailou Jones, credited as the first illustrator to depict African-American children realistically in children's literature.

Through May 28, 1998: Minnetrista Cultural Center and Oakhurst Gardens, Muncie, Ind.

June 8-August 7, 1998:

Robert and Mary Montgomery Armory Arts Center, West Palm Beach, Fla.

September 13-October 24, 1998:

New Visions Gallery, Marshfield Clinic, Marshfield, Wis.

November 19, 1998-March 14, 1999:

Rockwell Museum, Corning, N.Y.

April 1-June 2, 1999: Lexington Children's Museum, Lexington, Ky.

June 21-August 13, 1999: Farmington Museum, Farmington, N.Mex.

August 30-October 22, 1999:

Museum of Arts and Sciences, Macon, Ga.

November 2-December 31, 1999:

Duluth Art Institute, Duluth, Minn.

George Segal, A Retrospective: Sculptures, Paintings, Drawings

In 1958, George Segal (b. 1924) closed down the chicken farm he had operated for nine years, converted the hen houses into studio space, and became a full-time artist. He discovered a technique of casting hollow plaster figures from live models, which allowed him to capture the details of clothing, posture, and even facial expression. Segal's best-known works are the tableaux he created by incorporating these figures in realistic settings. They often portray ordinary people in everyday situations—a person watching T.V. in a bar,

passengers on a bus, a scene from a diner. These multimedia sculptures form the core of this exhibition organized by the Montreal Museum of Fine Arts. The four-decade retrospective also highlights Segal's various two-dimensional works, including early paintings and pastels from the 1950s and a recent series of large-scale charcoal and pastel portraits of the artist's friends and family.

June 14-October 4, 1998:

Jewish Museum, New York

December 17, 1998-March 7, 1999:

Miami Art Museum, Fla. **M**

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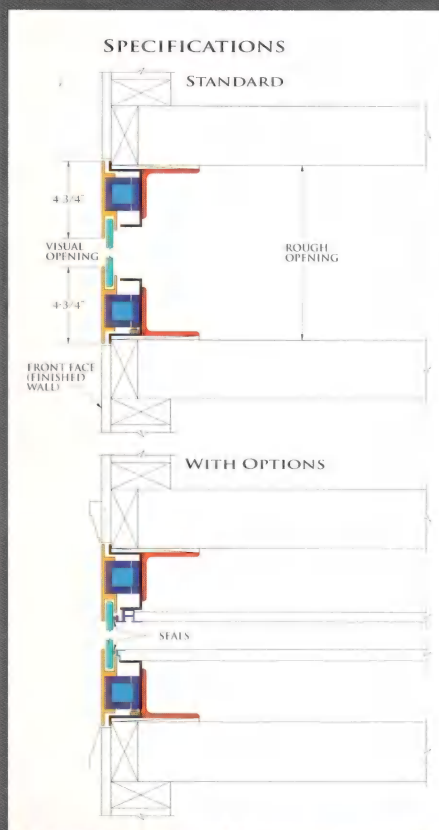
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People

Elisa Isaacson to grant writer, and **Rod Macneil** to museum publicist, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley.



Martha L. Michalek to office manager and assistant to the director of academic programs in the collections study center, **Patricia I. Brand** to development office assistant, and **Penny Leverett** to photographer/curatorial assistant, Historic Deerfield, Deerfield, Mass.

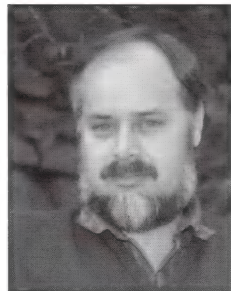
Edward W. Horner, Jr., to executive vice president, and **Kathleen Cardoza** to assistant director of public affairs, Art Institute of Chicago.

Cheryl A. Metoyer to director of information resources, **Elizabeth Theobald** to director of public programs, and **Steve Dennin** to director of marketing and development, Mashantucket Pequot Museum and Research Center, Mashantucket, Conn.

Mirma A. Johnson to curator of education, National Civil Rights Museum, Memphis, Tenn.

Claude Elliot to assistant curator of prints, drawings, and photographs, **Lora Urbanelli** to curator, **Maureen O'Brien** to curator of painting and sculpture, **Jonny Skye Njie** to coordinator of family programs, and **Deborah Clemons** to secretary and tour scheduler, Rhode Island School of Design Museum, Providence.

Kurt Helfrich to curator of the Architectural Drawing Collection, University Art Museum, University of California, Santa Barbara.



Nathan Bender to library curator, Buffalo Bill Historical Center, Cody, Wyo.

Carson Herrington to assistant director of education, and **Mary Ellen Goeke** to registrar, Museum of Contemporary Art, Chicago.

Jenny Dee Yearous to curator of collections management, Museum Division, State Historical Society of North Dakota, Bismarck.

Mark Zelonis to director of gardens and grounds and Oldfields historic property, Indianapolis Museum of Art.



Ernest Duncan to vice president of finance and administration, **Vanu Bagchi** to vice president of external affairs, Museum of African American History, Detroit.

Gregg Larson to coordinator of Historic Sites Documentation Project, **Diane Adams-Graf** to project specialist, **Adam Scher** and **Claudia J. Nicholson** to collections curators, **Gina Nicole Delfino** to museum collections curatorial assistant, and **Barbara Caron** and **Kari Morehouse** to exhibit researchers, Minnesota Historical Society, St. Paul.

Kathleen Mulvaney to museum specialist, Manassas Museum System, Manassas, Va.

Jessica Kaplan to curator and archivist, Jewish Historical Society of Greater Washington, D.C.

Norman Beatty to director of 2007 Celebration, Jamestown-Yorktown Foundation, Williamsburg, Va.

Bruce P. Crooks to director of public relations, Haffenreffer Museum of Anthropology, Bristol, R.I.

Rick Read to field services coordinator, **Sherry Farrington Green** to National History Day coordinator, and **Caitlyn B. Howell** to education coordinator, Oregon Historical Society, Portland.

Bryan Wayne Knicely to business manager, and **Rachel A. Helman** to public relations coordinator, Laumeier Sculpture Park, St. Louis, Mo.



Lorie Mertes to associate curator, Miami Art Museum, Fla.

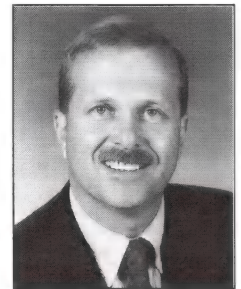
Lana A. Burgess to associate curator of paintings and sculpture, Montgomery Museum of Fine Arts, Montgomery, Ala.

Gail Feigenbaum to curator of paintings, New Orleans Museum of Art.

Margaret O'Reilly to assistant curator, Fine Arts Collections and Exhibitions, New Jersey State Museum, Trenton.

Avril M. Westmoreland to director of public relations, and **Yvonne Fosse-Previs** to curator of education, Barnum Museum, Bridgeport, Conn.

Mary Lou Ellis to director of the production division, and **Juli Favor** to associate director of development, Institute of Texan Cultures, University of Texas, San Antonio.



Douglas Jones to director, and **Bruce MacFadden** to associate director, Florida Museum of Natural History, Gainesville, Fla.

Obituaries

Iona (John) Boca, lead artist at the Museum of Science and Industry, Chicago, died on Jan. 2, 1998, after a massive heart attack. He was 64. Boca joined the museum in 1985.

Mary Hudcovic Takach, former director of the Pensacola Museum of Art, died on Oct. 29, 1997. Takach was director of the museum from February 1980 until July 1988. **M**

Please send personnel information to Jennifer Huergo, Associate Editor, Museum News, AAM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005.

Noteworthy



The Long Beach Aquarium will contain 1 million gallons of salt water and 10,000 marine animals.

When the **Long Beach Aquarium of the Pacific** opens on June 20, 1998, in Long Beach, Calif., it will be home to approximately 10,000 marine animals, representing 550 species. One million gallons of salt water, barged in from various parts of the Pacific Ocean, will support these creatures in nearly 50 living exhibits. The life of the ocean is presented in three exhibit areas, designed by Joseph A. Wetzel Associates, that represent three regions of the Pacific: southern California and Baja; the Northern Pacific; and the Tropical Pacific. The three-story “Predator” exhibit features nine-inch-thick acrylic walls that separate viewers from leopard sharks, giant sea bass, and giant spined sea stars native to the coast of southern California and Baja. The Northern Pacific Gallery features a giant Pacific octopus, sea otters, and giant Japanese spider crabs, among many other types of crabs and fish. The Tropical Pacific Gallery has the aquarium’s largest habitat: the

“Tropical Reef.” This 350,000-gallon tank contains four exhibits in one, allowing visitors to view life at four levels of a typical tropical reef. More than 1,000 fish, including black tip reef sharks, gray reef sharks, zebra sharks, and giant groupers share the tank. The aquarium hopes eventually to replace its artificial coral with live, cultured coral.

Because the aquarium is in earthquake-prone southern California, designers Esherick Homsey Dodge and Davis of San Francisco and Hellmuth, Obata & Kassabaum of Los Angeles took extra precautions to ensure that a tremor would not damage its critical life-support systems. The aquarium was built over 1,800 gravel-filled columns that extend 85 feet into the ground and serve to stabilize the structure. Because of the different requirements of the exhibits and visitor amenities such as a restaurant and gift shop, the aquarium is actually two buildings in one. The “wet side” is constructed of concrete, while the lighter “dry side” is built of steel.

The **Circus World Museum**, in Baraboo, Wis., reopens to the public in May 1998, marking the 114th anniversary of the first Ringling Bros. Circus performance in the city. At a cost of approximately \$2.5 million, the museum's 50-acre grounds have been refurbished with projects ranging from the preservation of the Ringling Bros. Circus winter quarters to the construction of the new C. P. Fox Wagon Restoration Center. The center, a \$1.1-million investment, allows visitors to observe circus wagon restoration in progress. This 13,000-square-foot building is located next to the W. W. Deppe Wagon Pavilion, where restored circus wagons

are on display. Funding for the project was raised from private and state sources.

The new **Farnsworth Center for the Wyeth Family** in Rockland, Maine, adds a 9,000-square-foot research center and 3,100 feet of gallery space to the Farnsworth Art Museum. The center's new wing is connected to the original museum building and Farnsworth homestead by the lobby, which has been expanded to 600 square feet. A nearby 1870s church was renovated to house exhibitions of work by N. C., Andrew, and James Wyeth. The church's arched windows were left intact, but have

been covered with shutters, and new wall space was created with the installation of sail-cloth-covered partitions that can be moved with ropes and pulleys similar to those used for boat rigging.

The large galleries of the **Norton Simon Museum**, Pasadena, Calif., have been converted into smaller, more intimate viewing spaces with new lighting added throughout. The museum's staff reinstalled the Indian and Southeast Asian galleries, arranging them according to geographical region and medium. The interior structural renovations were designed by architect Frank Gehry. The

only exterior change is the addition of a tea house in the revamped sculpture garden designed by California-based landscape architect Nancy Power. This 1,500-2,000-square-foot pavilion has high ceilings, is constructed of glass and wood, and rests on a platform situated over a pond.

The **Reuben H. Fleet Space Theater and Science Center**, San Diego, has expanded from 44,100 square feet to 93,505 square feet, creating more room for exhibitions, programs, events, meetings, and receptions. The first phase of this multi-million-dollar expansion project ended in December 1997, with

the completion of a new entry rotunda, which houses an expanded ticket counter. The rotunda also serves as the entryway to the new café, store, and exhibition galleries. The second phase of the construction, to be completed in May, triples the museum's public and educational program space with two classrooms, a teacher's resource room, a tele-connected auditorium, and a renovated lecture hall. Future changes include the relocation of the Niernman Challenger Learning Center from the Parkway Middle School in La Mesa, Calif., to the Fleet Center in July 1998. **M**

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Caravaggio Arrives, Bathsheba Returns

BY JENNIFER HUERGO

For the first time in this country, the Wadsworth Atheneum in Hartford, Conn., is showing two major paintings by Michelangelo Merisi da Caravaggio (1571-1610) and 27 other works by his followers, called the Caravaggisti. The rare appearance of these works, all on loan from the Galleria Nazionale d'Arte Antica di Roma, might never have taken place if Soviet troops had not stolen a painting from the Italian embassy in Berlin late in World War II.

The Bath of Bathsheba, by Jacopo Zucchi, a 16th-century Florentine mannerist, was on loan to the fascist embassy from the Galleria Nazionale when it disappeared, one of countless works of art plundered during the war years. Now, a half-century later, some of these works are at last resurfacing, raising numerous questions and occasionally providing answers.

In 1965, then-director of the Wadsworth, Charles C. Cunningham, purchased the Zucchi from Parisian art dealer Francois Heim, for \$35,000. Heim had a legal export license from the Louvre, and claimed he had bought the painting from an Italian collector. But soon after Cunningham purchased the Zucchi, the Italian government claimed it was the same painting stolen from its embassy. The Italians, however, were unable to produce definite proof of ownership and more than a dozen years passed before officials at the Wadsworth accepted their claim as legitimate. American lawyer Frank Gallucci went to Italy in 1983 to research the claim on behalf of the Wadsworth, and discovered that the Italian collector who sold the painting to Heim most likely had received it from the Soviets.

The past settled, the painting's future now had to be decided. The Italian government felt the painting simply should be returned to its national collection, but according to current Wadsworth Direc-



Jacopo Zucchi's *The Bath of Bathsheba*. The Wadsworth Atheneum lost a painting but gained an exhibition.

tor Peter C. Sutton, that would have been against the museum's by-laws regarding accessioned pieces. The Wadsworth instead wanted to return title of the Zucchi to the Galleria Nazionale, but keep the painting on permanent loan. Wadsworth officials also offered to sell the painting. Both suggestions were rejected in Italy. The negotiations continued, haltingly, over the years, hindered by changes in Italian government and Wadsworth staff. When Sutton became director in 1995, he began meeting with Giacomo Corrado, Honorary Vice Consul for Italy, and learned that during the 1980s, a lawyer for the Wadsworth suggested the museum return the Zucchi to Italy in exchange for an exhibition from the Galleria Nazionale. Both sides agreed to the trade in theory and negotiators began to discuss the contents of the proposed exhibition.

Sutton first requested highlights from

the Galleria Nazionale but, "the Italians thought it was too ambitious a list," he says. He then decided to focus on the Wadsworth's Caravaggio connection—the Wadsworth was the first American museum to purchase a Caravaggio, according to Sutton—and on the strength of its Baroque collection. Rossella Vodret, curator at the Palazzo Barberini in the Galleria Nazionale, designed "Caravaggio and His Followers: From the Galleria Nazionale d'Arte Antica di Roma," which includes 29 paintings from the Palazzo Barberini and Palazzo Corsini in Rome, 12 from the Wadsworth collection, and three from other American museums. The core of the exhibition consists of five works by Caravaggio. *Narcissus* and *St. John the Baptist in the Wilderness* are on loan from the Palazzo Corsini. The painting depicting St. John has never before been shown in the United States,



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and for the first time in nearly 400 years it will be reunited with a larger version of the same scene owned by the Nelson-Atkins Museum of Art in Kansas City. *Card Sharps*, on loan from the Kimbell Art Museum, Fort Worth, Tex., and the Wadsworth's own *The Ecstasy of St. Francis* complete the group. While *The Ecstasy of St. Francis* has long been attributed to Caravaggio, research for the exhibition has produced evidence that it was indeed painted by Caravaggio, part of the same collection for which the artist was commissioned to paint the *St. John* now owned by the Nelson-Atkins.

The Wadsworth has more or less been turned upside down for the exhibition, which runs through July 26, 1998. The first floor galleries, which normally host temporary exhibitions, hold selections from the museum's permanent collection of Italian Baroque art. Visitors pass highlights from the permanent collection, including works by Bernado Strozzi (1581-1644), Carlo Saraceni (1579-1620), and Francisco de Zurbarán (1598-1664) before ascending the main staircase to the recently-refurbished Hartford Financial Services Group Gallery. The central gallery holds the five Caravaggios. Flanking it are two galleries featuring paintings by the Caravaggisti, arranged roughly by school. *The Bath of Bathsheba* hangs in a separate area (it is not of Baroque style) so visitors can take one last look before it returns to Italy, hopefully the final leg of a long and much-contested journey.

Despite the many years of negotiation, Sutton feels that both the Wadsworth and the Italian government are happy with the final resolution. He also notes that this situation is different from cases of Nazi-looted art belonging to individuals. But the long period of research and negotiation shows how difficult and complex such cases can be.

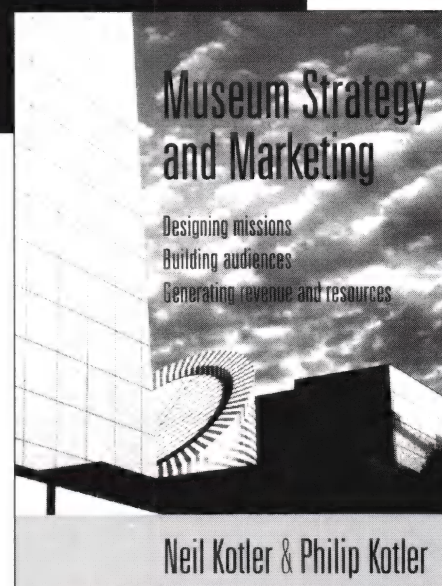
Still, the ending is a happy one, especially for visitors to the Wadsworth exhibition, which the Italian government is funding at a total of "several hundred thousand dollars," according to Sutton. "The Zucchi has been valued at \$500,000 to \$700,000, so we're not being fully compensated," he says, "but in the spirit of international cooperation, it seemed the right thing to do." **M**

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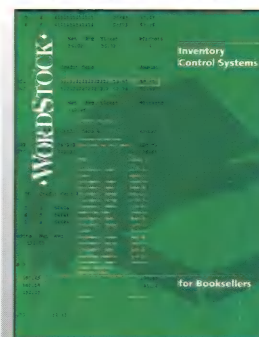
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Market Values

BY G. DONALD ADAMS

Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources. By Neil Kotler and Philip Kotler. San Francisco: Jossey-Bass Publishers, 1998. 380pp., cloth. \$39.95.

Smithsonian Program Specialist Neil Kotler has teamed with his brother Philip, professor of international marketing at Northwestern University, to write a book that examines museum strategy and marketing from three principal points of view—designing missions, building audiences, and generating revenue and resources. *Museum Strategy and Marketing* is a hefty book, 380 pages divided into three parts, 12 chapters, eight models of museum practices, and a number of tables. Using historical and current examples, these sections explore the changes in the public experiences that museums have provided over the years and the challenges in developing those experiences and bringing them to the marketplace.

The first section, "Museums Face the 21st Century," begins with a chapter that examines what's distinctive and common about museums. This exploration of the historical evolution of museums puts today's challenges into an overall context, and helped me appreciate how the culture and environment of museums continues to affect the public dimensions of our missions and programs. Chapter 2 addresses the museum's mission. Here the authors affirm the importance of understanding a museum's particular resources and program intent before developing a fitting and deliverable mission, noting that collecting is not the primary mission of all museums; science museums, for example, focus more on process. Examples of contested perspectives, such as the Phoenix Art Museum's

controversial exhibit on the American flag, are included in this discussion. But the Kotlers do not address whether or how such controversies should influence the development of a museum's mission or emphasize the importance of asking "for what purpose?" and "for whom is the mission intended?"

From mission, they move on to retaining audiences, noting that "Museums must recognize that the difference between education and entertainment is less important than the difference between attentiveness or engagement and inattentiveness or disengagement." Part 1 concludes with a brief discussion on attracting financial resources, including a useful summary of factors changing the funding of American museums and an inventory of funding strategies.

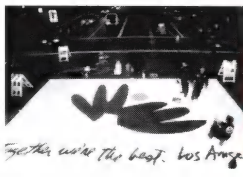
The Kotlers define the marketing building blocks for constructing a sound museum strategic plan in chapter 3, which begins the second section, "Strategic Planning for Museums." They explain that "marketing takes place when five conditions are met: (1) at least two parties are involved; (2) each party has something of value to offer the other party; (3) each party is capable of delivering on its half of the exchange and of enjoying some benefit or satisfaction from the exchange; (4) each party is free to accept or reject an offering; and (5) each party believes it is appropriate and desirable to deal with the other party." Several examples from museums such as New York's Museum of Modern Art and Chicago's Field Museum of Natural History illustrate approaches to building upon these marketing prerequisites. The importance of staff and volunteer leadership and training in successfully putting these marketing conditions to work to the benefit of a museum is emphasized. I appreciated the Kotlers addressing a question that confronts me every day—whether to invest in programming and marketing aimed at an undifferentiated general audience or to target those audi-

ences most likely to visit. And how many of us know of museums that retain old programs even when new ones are added, with the result that they become dangerously overextended? Small museums that try to attract the audience segments served by larger institutions are especially vulnerable.

Chapter 3 incorporates charts that can help a museum manager assess various internal and external environments and conduct an analysis of strengths and weaknesses. It concludes with further discussion of mission, objective and goal formulation, and organizational design. The authors define "mission" as the purpose of the organization and its distinctiveness in what it does, "vision" as what the organization wants to be or become, and "values" as the core beliefs and norms of the organization. In exploring the impact of these qualities at a number of different types of museums, the Kotlers emphasize that by articulating and delivering upon these qualities, museums establish a vital link with prospective donors, enabling supporters to connect their own aims with those of the institution.

The authors focus on understanding audiences in chapter 4, drawing from Marilyn Hood's 1983 leisure studies the importance of connecting visitation, non-visitation, and frequency to motivation, personality, and socialization factors. However, they fail to mention that, before Hood's study, most museums operated on the belief that everyone would be attracted by the same programs and marketing messages. Hood's work opened the opportunity for museums to fine tune their offerings and marketing messages and to aim them at the targets of greatest opportunity. The authors summarize several recent consumer behavior studies and include a brief "Model Museum Practice" that presents a thought-provoking case study of how the Minnesota Historical Society used audience research to develop exhibits

G. Donald Adams is director of marketing and visitor programs, *The Automotive Hall of Fame, Dearborn, Mich.*



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that encourage visitors to see themselves as participants in and creators of history.

The final part of the book, "Strategies and Tools for Museum Development," addresses marketing research, program development, marketing communication, publicity, pricing, membership programs, and developing the marketing organization. It provides a good overview of the nature and purposes of both inwardly and outwardly focused research. However, although the authors mention that corporations—potential prospects for marketing sponsorships—often request data on a museum's visitors, they do not stress that this information can be decisive in attracting such support. The Kotlers wisely cite some of the limitations in focus group research, but could be more emphatic in encouraging readers to talk to and observe their visitors.

Chapter 7 addresses the "product" aspect of marketing. The book lists five basic elements of the product: the setting; the objects, collections, and exhibits; the interpretive materials; the programs; and the services, which are described as reception, orientation, food service, shopping, and seating. Although programmatic interaction with docents is covered, the authors do not highlight the great importance of visitors' interaction with ticket attendants, security guards, and others with whom they typically interact.

The authors are quite specific in their recommendations for developing images and brands, advertising, public relations, direct marketing, and sales. They provide useful descriptions and examples of logos and slogans that help create a brand identity; types of advertising outlets; and advice on conceptualizing, creating, and executing an ad, choosing the best medium, and evaluating effectiveness. The Kotlers state that advertising can legitimize the museum and help people understand and accept the value of visiting. Public relations, in the form of publicity, also is covered with sound "nuts and bolts" information; however, the authors do not mention the importance attached by the media to the "localness" of a story.

The Kotlers remind museums that media often have a greater need for good photos than for text. Among the museum marketers' most important tools are

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their mailing lists, a subject that is covered in a strong section on direct mail and telemarketing. Helpful ways to use a database also are listed. The chapter concludes with a discussion of collaborative sales promotion techniques, including offering coupons.

Many museum managers are at a loss when it comes to pricing. The Kotlers devote chapter 10 to a helpful exploration of pricing principles and models and the relationships among consumer behaviors, such as length of time spent on-site and the amount that can be charged for a ticket. Pricing memberships, gift store merchandise, and rental facilities also are covered.

Attracting members, volunteers, and donors is addressed in chapter 11. Among the authors' several points: contain financial losses by monitoring the high costs of maintaining a membership program, and recognize that volunteers appreciate the training they receive, and that it can be a factor in their continuing as volunteers. Various donor markets are touched upon, with short sections on individual, foundation, corporate, and

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governmental sources. The Kotlers explain that corporations are increasingly expecting quantifiable benefits in exchange for their contributions.

Museum Strategy and Marketing concludes with a discussion about the future of museums, which begins with a quote from Peter F. Drucker: "Marketing is so basic that it cannot be considered a separate function. It is the whole business seen from the point of view of its final result, that is, from the customer's point of view." The book's strength lies in the thoroughness with which the authors compiled pertinent information on all aspects of museum strategy and marketing, and it opens one's mind to the importance and possibilities of all a museum's public dimensions. As such, *Museum Strategy and Marketing* is an invaluable teacher for emerging museum professionals and a useful refresher for even the most advanced museum manager. I plan to use this book as an idea generator for new marketing initiatives and as a resource to identify museums that provide program benchmarks. **M**

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The Museum Digital Licensing Collective: Serving All Museums

BY GEOFFREY SAMUELS

No one really knows how we'll be using digitized museum images 10 years from now or how digital technology might advance education, promote enjoyment, and earn money. But what is easy to predict is the high cost of making any version of the digital future possible. It will be very expensive for museums to find, digitize, and document their materials as well as to purchase and maintain the technology to store and distribute digital images. There will be continuing expenses for administering and enforcing licenses and copyright. These costs are serious obstacles for museums moving onto the digital highway.

Museums can tackle these costs in three ways: proceed independently; contract with a commercial vendor; or form a cooperative. The first two choices have significant drawbacks. Financing and managing information technology departments are outside the mission and resources of most museums, and commercial vendors typically have different priorities than museums. A museum-owned cooperative, on the other hand, could give museums the technical capabilities and administrative expertise of commercial vendors, as well as educational and financial benefits to help museums digitize their collections.

The Museum Digital Licensing Collective, Inc. (MDLC) is a Delaware-based nonprofit, non-stock corporation formed to provide technical and financial assistance for digitizing museum collections, and to manage the storage, distribution, and licensing of digitized materials and related software to educational institutions, libraries, commercial

companies, and the public. The MDLC will be organized and run in conjunction with museums to serve the entire American museum community.

The MDLC will have a close affiliation with the American Association of Museums, which has appointed a majority of the MDLC board members. Computer services will be provided under contract with major academic research libraries; the initial contracts will be with the University of California at Berkeley and Cornell University. Sun Microsystems also will be an initial technology provider for the MDLC, supplying both hardware and programming assistance.

Research libraries are well suited to serve as the digital repositories for the collective and be responsible for the storage, archiving, and distribution of digitized museum materials to educational institutions. They have extensive experience handling large volumes of digital data similar to those found in museums' materials, and are developing new types of software to improve access to digital libraries.

Financing Digitization

There are several ways the MDLC will help finance the digitization of museum materials. First, the collective, through its technical and administrative capabilities, will encourage foundation, government, and private donor support by offering an organized and rational way to store, distribute, and license digitized museum images. Second, the MDLC will organize and assemble image collections from diverse museum members and license them to educational institutions, thereby earning a stream of revenue. Third, the collective will help museums market their materials to commercial users and the public by providing a marketing staff and administrative and technical support

services that most museums cannot afford. Such commercial licensing activities would be under the direct control of the image-owning museum. Fourth, the MDLC will try to secure the support and assistance of computer-related companies interested in promoting their products to users of digitized museum materials and collections. Last, the cooperative will pursue a number of financing techniques, such as project financing loans, based upon anticipated site licensing revenues.

The Museum Digital Licensing Collective also will supervise and help enforce museums' digital copyrights, which few museums have the financial or legal resources to pursue. Because the collective is owned and controlled by museums, they are their own middlemen. This should translate into more commercial licensing revenue than museums could realize by contracting with commercial vendors.

The Market for Digitized Museum Images

The market for digitized museum materials is evolving. The most likely major, continuing, and immediate customer for an expanding pool of digital images is the educational sector—colleges, universities, libraries, and schools. (The potentially large home market will likely only become interested in museum images when technologies allow the user to "curl up" with multimedia, as with a book.) Therefore, it's essential that the MDLC, from the start, digitize materials that will attract site licensing by educational institutions (site licenses authorize a group of users access to information, typically at a location such as a campus).

How much educational institutions will pay for site licenses for digitized museum materials is an open question.

Geoffrey Samuels is executive director, Museum Digital Licensing Collective.

Some college and university faculty may have limited incentives to learn new technologies because the available digitized data is widely scattered, of varying quality, and without the breadth and depth necessary for serious scholarship and study. Other faculty members have achieved professional success without computers and may see no immediate need to change their methods. Museums need therefore to assemble solid digital collections, with powerful access and manipulation software, to stimulate faculty interest in the educational and research potential of digital technology. They need to offer faculty and students comprehensive digital holdings with substantial depth and breadth. Such collections will not appear spontaneously or in an ad-hoc fashion. They need to be assembled in an organized and rational process. The collective, by offering museums technical, administrative, and financial assistance for digitization, is ideally positioned to coordinate the building of such academically rich digital collections.

The collective will distribute previously digitized materials. However, the initial digital collections funded by the

MDLC will be organized around the theme of 19th-century North American culture. This organizing theme is advantageous because the material is largely in the public domain, thereby removing in most cases the difficulty of rights clearances, and there is wide-spread interest in this subject in academia. There are also a number of complementary digitization projects currently underway, such as the Library of Congress's "American Memory," and the expanding "Making of America" at a number of universities. (The collective, however, also would distribute non-MDLC-funded materials that comply with MDLC standards.)

By directing access to museum materials through the collective, museums can create valuable pools of images. Diverse museums have holdings that complement each other. Few museums have a complete collection of any artist or subject, the cultural endeavors of a particular time, or a natural history topic. If digital reproductions of the holdings of many museums are organized into pedagogically authoritative collections, they will be of real value to students and scholars. For example, the collective could orga-

nize a concerted effort among art and history museums, historical societies, archives, and general and specialized museums to digitize materials from their collections that fit the broad theme of 19th-century North American material. When such a marketing advantage is combined with the cost efficiencies of shared computer and administrative capabilities, the economic logic of forming a cooperative becomes compelling.

Data Standards

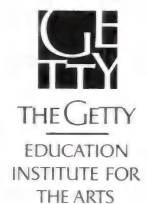
A key concern in bringing museums into the digital age is setting data standards for digital materials. The variety of museum cataloguing systems today is testament to the ingenuity and individuality of American museums. But such variety doesn't aid the building of large shared data sets. The MDLC can help promote the agreement and use of appropriate descriptive data. This could be accomplished by drawing upon the recommendations of various museum research groups, such as the Consortium for the Computer Interchange of Museum Information, as agreed by the organizing museum participants of the collective.

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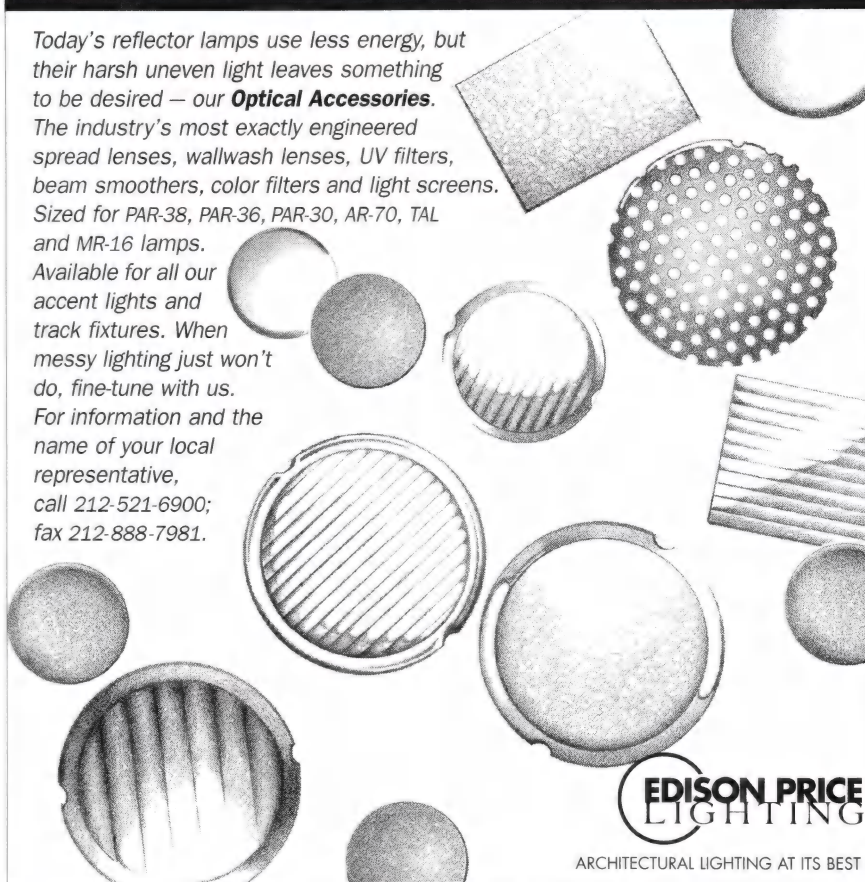
These data standards would be preconditions for using the collective's facilities. Additional museums would be required to comply with such standards if their collections were to be housed and distributed through the collective's computers, and thereby benefit from the MDLC's financing, licensing, and administrative services.

The collective will be developed, appropriately, through a collaborative process. Twenty museums and other collections-based institutions, selected for diversity in size and type, will produce a business plan for the collective. The first-year organizing phase will be a process devoted to developing and negotiating the MDLC's structure and operating policies; defining procedures to digitize and document museum collections; testing computer and network systems to store and distribute digitized museum materials; and furthering relations with appropriate museums, educational institutions, and associations. Task forces of museum professionals, technical specialists, educational representatives, and consultants will research,

(Please turn to *Cybermuse*, page 64)

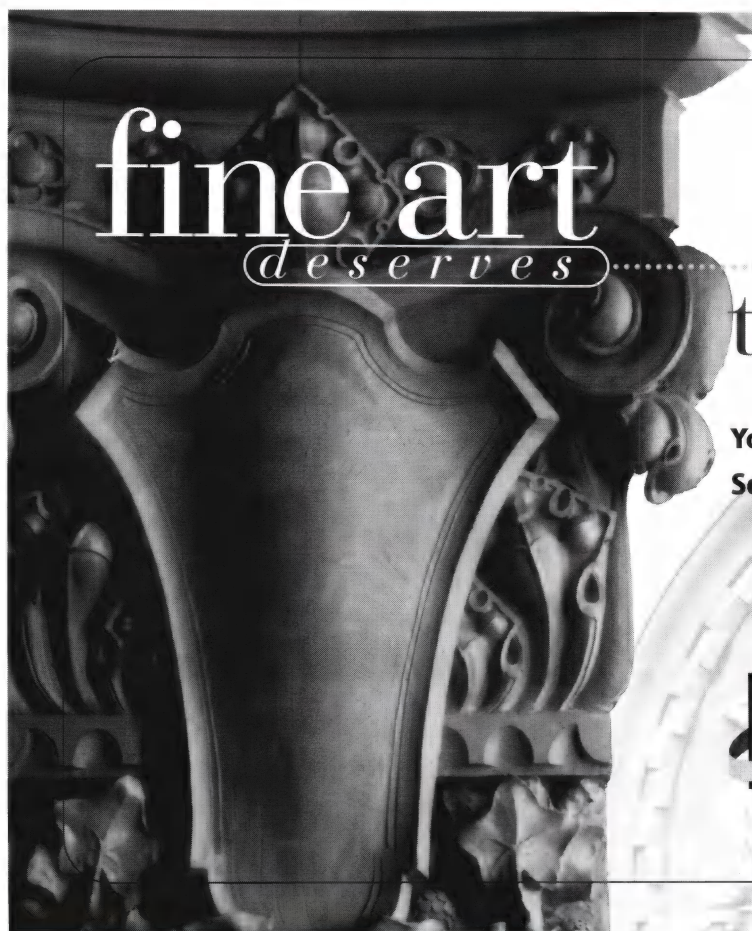
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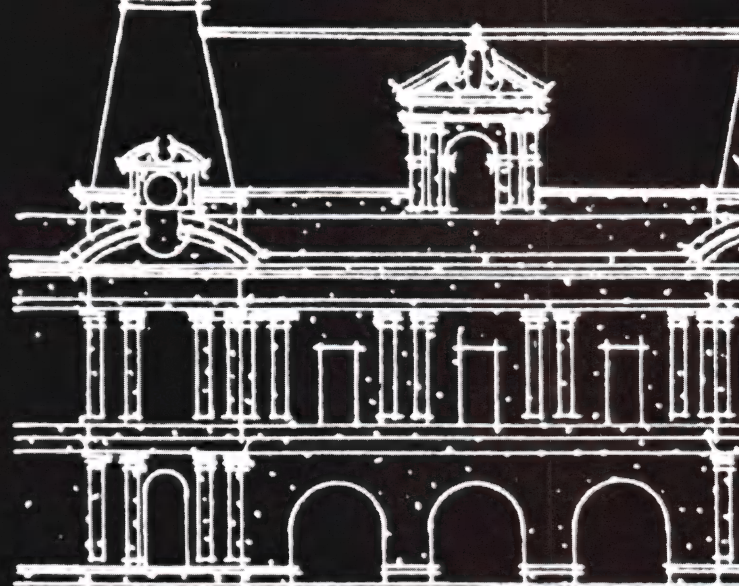
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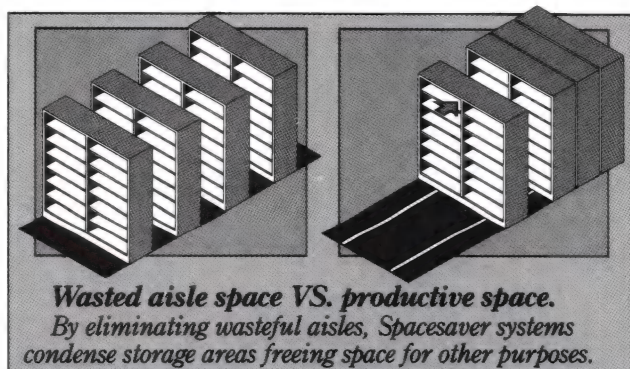
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Demographic Trends, Strategic Responses

By Ann Mintz

Demographic research is a serious business. Once each decade, the United States government invests hundreds of millions of dollars in the U.S. Census. Every household in the country participates in this exhaustive compilation of demographic information. One household in six receives a longer census form with questions about such topics as the number of bedrooms in the house, electricity use, and commuting time. New questions mandated by the welfare reform bill will be added to the next census in 2000, aimed at defining the role of grandparents in the care of children. Opponents of "big government" believe that the census should collect only baseline information about age, gender, and race. On the other hand, major corporations oppose the efforts to reduce the scope of the census, pointing out that the detailed demographic data collected by the Census Bureau provides an invaluable source of information to guide decision-making.

Advances in computer technology make demographic information more accessible and more useful than ever before. Subtle patterns can be revealed by data-mining techniques, relational databases, and multi-variant analyses. Demographic and psychographic data are combined and mapped, creating startlingly detailed profiles of the residents of virtually every zip code in the United States. Proprietary databases can provide an accurate personal profile based on nothing but a zip code; add information

about magazine subscriptions and the profile becomes positively disconcerting in its detail.

Like corporate America, museums operate in an environment that is shaped by demographic trends. Their impact is profound but in museums not fully recognized. My own realization of the importance of demographics came during my two-year tenure as director of communications and marketing at the Franklin Institute Science Museum in Philadelphia. There, I was personally responsible for attendance. Every Monday morning at the weekly management meeting, Joel Bloom, the institute's legendary director, would toss the previous week's attendance report across the table, look at me, and say, "Well?"

Naturally, I paid very close attention to attendance data. One day, as I was looking at a graph that summarized annual attendance from the institute's opening day in 1934 to 1986, I realized that demographic trends had shaped attendance throughout its history. Attendance started to rise in the mid-1950s, the year the first children of the baby boom reached science museum age. It climbed until the last boomers reached their teens—too old for science museum visits with their families, less likely to visit with their schools. Then it moved downward to a level that stayed more or less stable until another variable was introduced—market-driven programming supported by paid advertising. The result was substantially increased attendance, even during the depths of the "baby bust" in the early 1980s, when birthrates were below average.

Three important conclusions can be drawn from this anecdote. First, demographic trends have a significant impact on museum attendance. Second, demographic trends do not reflect destiny; their impact can be affected by programming and promotion. Third, it is easier to see the effects of demographic research from a distant vantage point. Like many big-picture trends, it is overshadowed by the day-to-day challenges of operations.

Several significant demographic trends have clear implications for museum attendance. Until recently, the birth rate throughout North America had dropped below the replacement rate at which population stabilizes. At the same time, the average life expectancy grew. As a result, the population is getting older. In 1950, less than 10 percent of the U.S. population was over 65. By 2030, the percentage is likely to rise to 20 percent. In Canada, where the birth rate is lower than in the United States, one-third of all households may be headed by people 65 and older by the year 2036. This will be advantageous to museums that appeal to older adults, but challenging for museums whose traditional audiences are families with children.¹

Demographic data unequivocally document an increasingly diverse society. Between now and 2020, no absolute growth will take place in the population with roots in western Europe. By 2020, the black, Latino, and Asian populations of the United States will have doubled. This, too, has enormous implications for museums. In many museums, school audiences mirror the population of the region, while the general audience is often much less diverse. Even if the demographics of the community have shifted dramatically, the museum visitor profile often remains the same.

Schoolchildren are an important audience for most museums. By the year 2000, nearly one-third of all U.S. schoolchildren will be children of color. In New York State today, 40 percent of all school-

Ann Mintz is executive director of the Science Center, Whitaker Center for Science and the Arts, Harrisburg, Pa. This article is based in part on a session at the 1996 Association of Science-Technology Centers conference, with papers by the author, Jeanie Stahl of White Oak Associates, and John Falk of the Institute for Learning Innovation (formerly Science Learning, inc.).

age children (elementary and secondary) are children of color, as are the majority of California schoolchildren.² For museums to be relevant, museum education programs must serve the children of the 21st century.

Museums often hope that the diversity of their school visitors will lead to greater diversity in the general audience. The theory is that if school visitors enjoy themselves, they will return with their families. Experience and formal research—such as John Falk's publication, *Leisure Time Decisions Affecting African American Use of Museums*, published by AAM's Technical Information Service—do not support that theory. Philadelphia schoolchildren, for example, have been visiting the Franklin Institute for generations. In the mid-1980s, market research showed that an incredible 84 percent of the population of the region had visited the institute at least once in their lives, many of them on school field trips. Yet the general audience was far less diverse than the school audience.

School-group visits seem to have min-

imal impact on discretionary use of museums, while going to museums with family during childhood is a powerful indicator of museum visitation. This underlines the importance of developing programs that reflect audience diversification. It is a necessary part of creating the next generation of visitors.

According to the U.S. Census Bureau, the Asian population is growing more rapidly than any other group in the United States. Between 1980 and 1989, the growth was twice that of the Latino population, six times that of African Americans, and 20 times that of non-Hispanic whites. As a group, Asian Americans are well educated, one and a half times as likely to have earned bachelor's degrees than non-Hispanic whites. However, there are significant differences among Asian-American populations. The percentage with at least a high-school degree ranges from 31 percent for Hmong to 88 percent for Japanese. The percentage with at least a bachelor's degree varied from 6 percent or less for Cambodians, Laotians, and Hmong to 58 percent for Asian Indians. Significant economic

polarization also exists in the Asian community. At \$40,614, the median family income of Asian Americans is slightly higher than that of non-Hispanic whites, but the poverty rate is almost twice as high. Museums must recognize these differences if they are to serve Asian Americans effectively.³

Market research carried out at a southern California museum in the mid-1990s provides interesting insight into the leisure decisions of the Latino population of this extraordinarily diverse region. It revealed significant variation within the Latino community. Latino visitors were more likely to be recent immigrants than long-term residents. The recent arrivals felt that education was a gateway to a better future for their children, and recognized that museums were a part of that education. Although the research did not examine why long-term residents stopped visiting, a plausible explanation can be found in the process of socialization. Latino immigrants may become socialized in neighborhoods where people spend their leisure time in other ways. As visitor-

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studies expert Marilyn Hood's pioneering research on the psychology of leisure-time decisions shows, a relatively small percentage of the public seeks the kind of experience they perceive they will find in museums. People make decisions about how to use their leisure time based on six factors: educational possibilities; challenge; a worthwhile experience; a participatory experience; opportunities for socializing; and comfort and ease. Most people prefer the last two, while museums tend to focus on the first four.⁴

Similar to other institutions that compete in the leisure-time marketplace, museums face considerable challenge from home-based entertainment. In the 1980s and '90s, most out-of-home entertainment experienced very little real growth. Despite considerably increased ticket prices, box office revenues for films grew by only 3 percent. Conversely, cable-television subscriptions grew 10 percent per year and video sales and rentals grew 50 percent a year. Since the early 1980s, the percentage of households with personal computers has risen from 15 percent to 50 percent! Emerging

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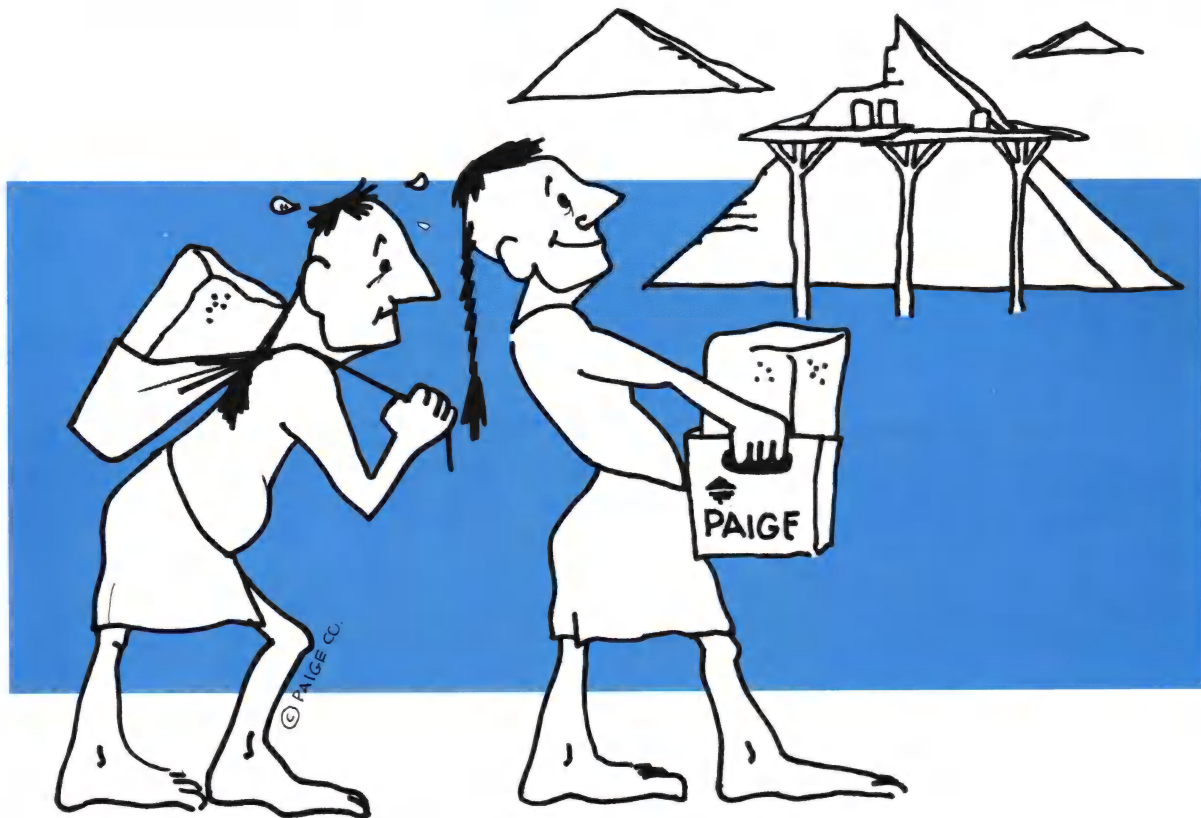
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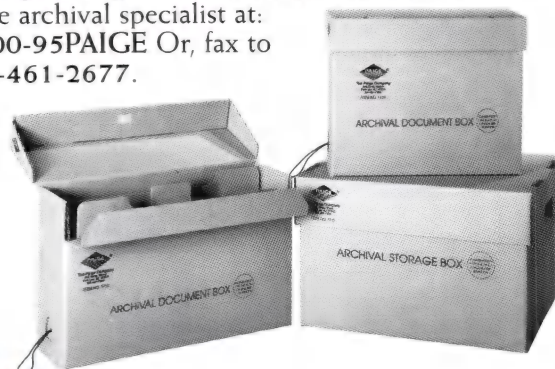
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technology will offer more and more dazzling options for home entertainment, and parents may be more comfortable seeing their children spend their weekends with educational software than with television cartoons.

Other factors are eroding leisure time. Today's executives work an average of 58 hours per week. By the year 2000, the executive work week may average 60 hours. The time-use picture is extremely complex; some research suggests that more leisure time is available, while other studies indicate that there is less. That may be the result of averaging. People who retire early, are downsized, or work part-time have more leisure time. People with full-time jobs work more hours. This illustrates the challenge of determining what statistics actually mean. It is literally true that the adult population of the United States averages one breast and one testicle apiece, but that fact predicts nothing about any one individual.

According to a recent Harris Poll, the amount of leisure time available each week to the average American has shrunk from 26 to 17 hours since 1973. In that same time period, the amount of time spent working, commuting, and doing chores grew from 41 to 47 hours. This time crunch is most intense for people between 30 and 49. Again, museums that serve an older audience will be in an excellent position, while others can anticipate more competition for the shrinking discretionary time of younger adults.

Leisure time is becoming more highly structured, especially for children. According to *Parents* magazine, young children's calendars are often fully booked two to three weeks in advance. The world seems to have become a more dangerous place; parents are no longer comfortable sending their children out to play in the neighborhood. As a result, soccer, gymnastics, and formal play dates fill the weekends of "Filofax kids." As recently as 10 years ago, families made leisure decisions on short notice, often the night before a weekend day. Museums must readjust promotional and marketing strategies if these decisions are being made with considerably longer lead time.

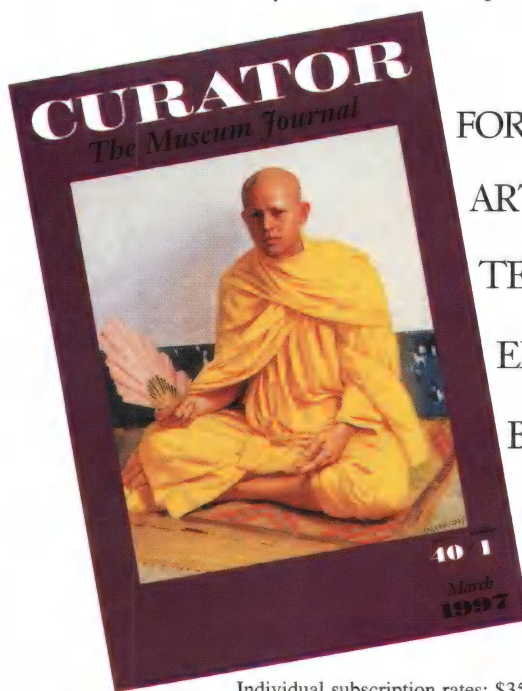
The societal ramifications of another demographic trend have profound

(Please turn to Forum, page 65)

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DEVELOPING

Introduction

**Sharon Kamegai-Cocita, Membership Manager,
Autry Museum of Western Heritage, Los Angeles.**

A number of years ago, I was chatting with a friend of mine, who is Chinese American, about an Asian art exhibition I had read about. I probably would have forgotten the conversation if it weren't for the interesting way he described the museum: "That museum? There aren't any Asians at that museum, just Asian art." He never went to the exhibition.

Of course, no one in the museum profession sets out to alienate a community—especially when that community is a large part of your surrounding population and potential visitation. But what can be done to broaden a museum's appeal and dispel negative perceptions? What types of programs will attract new audiences and strengthen the museum's position in ever-changing communities? And most important, how do we get the funding to carry out all our innovative ideas? In speaking to colleagues about diversifying an audience base, several key elements consistently surface:

Communication. The first step toward attracting a new audience is going into the community and speaking with representatives. Working with communities means working with people and not necessarily with an expensive marketing firm. I've spent a number of years developing Asian audiences. I've worked with women's groups, youth groups, alumni organizations, historical societies, professional organizations, and others. To strengthen the museum's connection to the community, I've attend-

ed festivals and street fairs, awards dinners, plays, and even poetry readings. My advice: Take the time to form a cultural advisory committee.

Collaboration. With museums' limited resources, planning something as ambitious as a festival, for example, can be fiscally impossible. Even harder is finding the staff time to plan and implement these great ideas. That is where community collaboration becomes an imperative—for cross-promoting programs and events, translating muse-

um materials, organizing volunteers, finding contacts in your target community—the list is endless.

Consistency. When taking on the challenge of audience diversification, the biggest mistake is limiting the focus to the short-term. A sure way of alienating a community is to plan a year of ethnic-specific programming and events and make no plans for the future. A broken promise is hard to forget. As a colleague of mine says, "We should view the (audience development) grant as a down payment and then set up funding for the future."

Following are three examples of museums putting theory into practice. The Museum of Contemporary Art, San Diego has developed a series of programs over the past decade and recently initiated a new staff position to focus on attracting Latino audiences. To attract African-American audiences, the Indianapolis Museum of Art formed partnerships with other nonprofit organizations to create innovative programming celebrating African and African-American culture and history. The Asian Art Museum of San Francisco worked with community groups to determine the interests of Asian audiences and significantly increased the level of participation from the Asian community.

Our hope is that you will find inspiration and ideas in these accounts to inform your own efforts toward audience development and community outreach.

DIVERSITY

THREE CASE STUDIES

Audience Development and Community Outreach in San Diego

Gwendolyn Gómez, Community Outreach Coordinator, and Anne Farrell, Development Director, Museum of Contemporary Art, San Diego.



The Museum of Contemporary Art, San Diego (MCA) is one museum with two distinct facilities: one in the ocean-front setting of La Jolla (a neighborhood of San Diego), the other 15 miles away in a more diverse urban area of downtown San Diego. MCA has a long history in the region (it was founded in 1941), and in recent decades has developed an international reputation for its contemporary art exhibitions and programs.

But to much of our local constituency, the museum is still not very well known, and is most passionately appreciated by art aficionados, artists, students, and collectors. MCA is working to expand its audiences through a variety of community outreach activities.

As the only major contemporary museum for the southern-most region of California, MCA serves a geographical area along the southwest coast from San Diego and Tijuana, Mexico, east to the desert, and north to Los Angeles. Tijuana, located immediately south of the U.S./Mexico border, is one of Mexico's largest cities, with a population of 1.5 million people. San Diego and Tijuana's combined metropolitan region is one of the fastest-growing in the Americas, and is poised to become an important international economic force in the 21st century, particularly since the enactment of the North American Free Trade Agreement. The region is a place of contrasting cultures, dual languages, and great disparities in wealth. In a recent editorial in the *Los Angeles Times*, writer Jorge

Casteñeda pointed out that "never before have the quintessential traits of underdevelopment hugged 21st-century affluence as they do where Tijuana and metropolitan San Diego meet, clash and coexist."

With 1.2 million people, San Diego is the sixth-largest U.S. city and the second-largest on the West Coast. The city's demographics reflect its geography, with Latinos comprising over 22 percent of the population. More than a decade ago, the museum began to develop programmatic initiatives to reach the Latino audience, clearly the most significant minority population in the region, and destined to be the majority population in the next century. After a period of intense, internal evaluation under the leadership of Director Hugh Davies, a sequence of special contemporary art initiatives began in the late 1980s with a four-year project, "Dos Ciudades/Two Cities," which focused artistically on our border region and culminated in the 1993 exhibition "La Frontera/The Border: Art About the Mexico/United States Border Experience."

The exhibition was co-organized by MCA and San Diego's Centro Cultural de la Raza in a unique, sometimes contentious, but ultimately fruitful collaboration between a community arts group and a more mainstream art museum. Participants included more than 40 artists from the border region, and the exhibition was extremely well received, both in San Diego and at the five institutions to which it subsequently traveled

Raúl Guerrero's *Oaxaca, Oaxaca* (1988). From the Museum of Contemporary Art's collection.

(Centro Cultural, Tijuana; Tacoma Art Museum, Wash.; Scottsdale Center for the Arts, Ariz.; Neuberger Museum, Purchase, N.Y.; and the San Jose Museum of Art, Calif.). A bilingual 200-page catalogue, which accompanied the show, continues to be an important scholarly document of a unique collaborative project.

In 1995, a new program, "Arte/Comunidad," was launched with grants from The Pew Charitable Trusts and The James Irvine Foundation (discussed in greater detail below), allowing MCA to expand many of the audience development and community outreach efforts begun by Seonaid McArthur following her arrival in 1992 as education curator. These included an innovative program for at-risk urban high-school students (called STREETsmART), an artist-in-residence program at the Polinsky Children's Center (a temporary home for children in crisis), and new efforts to more accurately assess and survey museum visitors. McArthur, project director for "Arte/Comunidad," worked with all museum departments to implement the program goals. With the funding from these two foundations, the museum was able to initiate a new position, community outreach coordinator, whose entire focus is on making connections with the community and developing programs that meet its needs.

In 1996, MCA extended the parameters of "Arte/Comunidad" with an even larger initiative called "Ojos Diversos/With Different Eyes," undertaken in part with funding (\$850,000 over four years) from the Lila Wallace-Reader's Digest Fund. The program's objective is to find ways to reach the middle-income Latino audience in our community. Our goals are sequential: for this audience to know about MCA through marketing, partnerships, and public programming; to participate by attending exhibitions, family activities, films, performances, artist

talks, and educational programs; and, ultimately, to support the museum, join as members, and embrace MCA as a welcoming, relevant, and valuable cultural center.

Recognizing the importance of this audience—the fastest growing demographic profile in this region—and the importance of focusing on our border region, MCA is originating a number of programs, exhibitions, and collecting initiatives. For example, a series of exhibitions, the "PanAmerican Project" (described further below), is focused on artists of the Americas. Over the past several years, the museum has increased its acquisition of works by Latino artists, thus helping to build a body of work in MCA's permanent collection that reflects artists working in this geographical region.

We also formed a Latino Cultural Advisory Committee (LCAC) composed of 35 leaders from business and the community, representatives from regional magazines and newspapers, and scholars and artists, from both sides of the border. We sought a committee balanced in terms of artistic and scholarly interests, curatorial perspective, community representation, geography, and cultural background. The committee meets annually to consider the various ideas for "Ojos Diversos" program initiatives, and assists MCA with marketing and evaluation of the program through the year. While the committee has been in existence less than a year, the feedback thus far has been quite positive. One offshoot of this initiative has been the formation of a new Community Outreach and Marketing Committee of the Board of Trustees, which includes some of the members of the LCAC as well as an equal number of trustees and staff. As a result, the interaction and feedback has been even more dynamic.

The LCAC advises us on many issues, including when and where

we should carry out our family programs, what type of events to include, and what groups and community leaders should be approached. The committee's advice was invaluable for developing the monthly family program "Free For All First Sundays," which provides free admission at both museum sites (La Jolla and downtown) and a high-profile program of community activities, many of them targeted to Latino families. For example, committee members concurred with staff that the downtown facility would be more accessible to a greater part of the population because it is centrally located next to the trolley station, which connects the museum to the eastern parts of the city as well as Tijuana, and is easy to reach by bus. On the other hand, La Jolla, where our flagship museum is located, is an affluent and, in many ways, insular area, difficult to reach by public transportation. The LCAC also suggested that MCA hold family events on Sundays and not Saturdays. Committee members pointed out that many middle- and lower-income people must work on Saturdays, making Sundays the ideal day to spend with their families. The public response to the "Free For All First Sundays" has been gratifying. In its first nine months, total "Free For All" attendance at MCA Downtown—the site of most of the programming—was 2,650. Average attendance ranged from 200 to more than 400 for each "First Sunday," contrasting with much lower average attendance at MCA Downtown, which on a regular Sunday is sometimes as few as 50 or 75 people. But even more impressive is the response of the target audience. Latino visitors have been, on average, at least 25 percent of the total audience on a "Free For All First Sunday," more than three times our usual Latino attendance.

With "Dos Ciudades/Two (Please turn to "San Diego," page 68)

Five Steps Toward Creating Culturally Diverse Audiences

Carol White, Manager of Educational Outreach Programs, and Carol Helmus, Corporate Relations Coordinator, Indianapolis Art Museum



What would you do if you discovered that only 3 percent of the 200,000 African Americans in your community visited your museum each year? That was the major dilemma confronting the Indianapolis Museum of Art (IMA) after staff examined the 1990 U.S. Census and compared it to visitor surveys conducted when the museum was creating a long-term strategic plan in 1992. The IMA discovered, as have many art museums, that a number of barriers were preventing diverse audiences from attending exhibitions, programs, and other activities associated with the museum. Faced with the task of changing the image of an institution historically perceived as exclusive and removed from the larger community, the IMA has made a concerted effort to create programs and events that appeal to a variety of people.

The IMA's first step in developing a culturally diverse audience was to identify the barriers that existed between the museum and its constituency. According to the visitor surveys, these included the perception that the museum was inaccessible

to the community and, more specifically, that its exhibitions and programs were not relevant to African-American visitors. Located 15 minutes from downtown Indianapolis within 152 acres of wooded land not visible from the main street, the IMA is a hidden treasure. But, like similar institutions, the IMA has been perceived by a segment of its local constituency as an "exclusive" institution designed for wealthy patrons.

Numerous community leaders from diverse ethnic backgrounds worked with the IMA to improve lines of communication. The IMA formed a task force, whose members included the museum's chairman of the board and director, and representatives from the community who had strong involvement with the Indianapolis community, interest in art and the museum, and a willingness to fully participate in the functioning of the task force. Several candidates were recommended by the IMA's director, chief curator, marketing director, and director of education. The chair of the task force was invited to attend selected board meetings and report on the group's actions.

The task force formed a committee charged with developing new ways to improve visitor experiences. The group shared ideas about new exhibitions, programs, and directions the IMA might take in the future to ensure that its efforts would appeal to a broad audience. As a result of these informal discussions, the museum decided to develop multi-ethnic exhibitions,

programs, and events as vehicles for embracing the African-American community. Because the IMA, like most nonprofits, had limited funding for new programs, the second step for implementing change was to identify and solicit sources of financial support. After researching various granting sources, staff determined that the Lila Wallace-Reader's Digest Museum Accessibility Fund would be the best source of initial funding and would allow the museum to expand its programming in a way that had impact. The Reader's Digest fund is known nationwide for its efforts in building audiences for the arts and provides the greatest and most comprehensive assistance to museums trying to broaden their reach to a diverse and traditionally underserved population.

In 1993, IMA Director Bret Waller submitted an application to the Museum Accessibility Fund that listed several goals, including: increasing African-American attendance, encouraging visitors to see the museum's extensive African collection, improving the interior of the museum to allow for easy accessibility, and making more of the permanent collections available to a larger audience. The IMA received a five-year, \$1.5-million grant to improve public accessibility and create programming that encouraged visitation. One of the main components of the grant was to develop and enhance programs for educational outreach, particularly programs designed to reach the African-American community. Even with funding available, IMA had to carefully weigh its capacity for investing staff resources in ongoing programs. The museum recognized that, to ensure the programs' success, it had to hire a permanent full-time staff person. Because much of the initiative consisted of outreach programming, it was determined that this staff person

(Please turn to "Indianapolis," page 70)

The IMA's African art collection includes this early 20th-century Yoruba costume.

Building A More Diverse Audience Base for the New Asian Art Museum

Michele Ragland-Dilworth, Public Relations Manager, Asian Art Museum, San Francisco.



Building a diverse audience base is a critical task for all museums. And for a museum that presents the arts and culture of specific ethnic groups, it is especially important. Four years ago, the Asian Art Museum of San Francisco committed to increasing its exposure among Bay Area Asian communities to broaden—as well as increase—its audience base. These efforts have been extremely important as the Asian Art Museum prepares to move from Golden Gate Park to its new location in the Civic Center in 2001.

In 1994, the Asian Art Museum began to address the perception that the museum was not connected to the communities whose art is represented in its collections. The Asian population, representing approximately 22 percent of Bay Area residents, did not comprise a sizable portion of regular museum visitors. The museum did not participate in Asian community activities and was not considered a resource for the community. To better understand the Asian community, the museum

conducted member and visitor surveys, held informal discussions with representatives from prominent Asian community organizations throughout the Bay Area, and organized a forum with Chinese community representatives (the largest Asian group in the Bay Area).

Through this process, the museum gathered valuable information regarding how various Asian communities perceived the museum, and solicited suggestions on better serving these communities. In general, Asians saw the museum as aloof and uninterested in them as an audience, as patrons, and as members of the museum family (volunteers, board members, etc.). Outlined below are a few of the suggestions the Asian Art Museum received from the Asian community as well as other changes implemented under the museum's own initiative. The result is a stronger relationship between the museum and local Asian communities.

Collaborating with Asian Organizations and Community Leaders

The Asian Art Museum established the Chinese Community Program Committee (CCPC) in collaboration with leading Chinese organizations and community leaders to develop joint projects to educate the public about Asian art and culture. The CCPC meets on a regular basis and is a very active and visible force within the community.

The CCPC has initiated many programs that have been incorpo-

rated into the regular museum curriculum. For example, the Asian Art Museum's education department now offers on a regular basis a six-week Chinese calligraphy course taught by a prominent local artist/instructor. Another popular program is the annual "Respecting Your Elders Senior Citizen Crafts Fair." This program brings together Asian senior citizens from around the Bay Area to exhibit, demonstrate, and sell their crafts to the museum public. Current projects organized by the CCPC include a student art contest—held in conjunction with the San Francisco Unified School District's Annual Youth Arts Festival—that draws upon the current Asian Art Museum exhibition, "Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties." The CCPC is also working to organize a career fair designed to introduce Asian students and young adults to arts-related career opportunities. As a result of the CCPC's success, a similar committee of Indian community organizations is in the planning stages.

Participating in Community Celebrations and Events

The Asian Art Museum also has increased its involvement in the Asian community by hosting a series of evening celebrations for Asian community holidays and events. While one such event has long existed for the Korean community, the museum organized others for the Indian and Japanese communities. The museum also hosted a sold-out gala for the Chinese community as part of the "Splendors of Imperial China" exhibition in 1996. A Filipino gala is scheduled for June 12, 1998, in conjunction with the Filipino Centennial and the Asian Art Museum-organized exhibition, "At Home & Abroad: 20 Contemporary Filipino

Saris on display in "India: A Celebration," an exhibition organized by the Asian Art Museum.

Artists" that will be on view this summer.

The museum also established itself as a community institution by participating in street fairs and parades. Every year the Asian Art Museum sponsors booths at the Japanese Cherry Blossom Festival, Chinese New Year Flower Fair, and annual Filipino and Indian community festivals.

Cultural and educational programming also play a major role in attracting a broader Asian audience. The museum offers programs that reach a variety of Asian communities, including family days and other activities geared towards various community celebrations such as the Tibetan New Year's celebration, Japanese New Year Bell Ringing and Mochi Pounding, Cambodian and Laotian New Year's celebrations, and Filipino Christmas celebrations. Film series, musical and dance performances, art courses, storytelling, and literary readings geared toward specific Asian audiences play a major role in attracting a wide and varied audience.

Soliciting Community Involvement in Exhibitions

The 50th anniversary of India's independence last summer inspired the Asian Art Museum to organize an exhibition that would attract the Indian community, a large Bay Area constituency with which the museum did not have strong relations. To ensure their support, the museum consulted with and included members of the Indian community in the planning stages of the exhibition, "India: A Celebration!" A museum-organized volunteer committee provided valuable input and feedback for the planning of the exhibition and its related programming. The exhibition was a tremendous success, not only soliciting community involvement and participation but also creating a cultural celebration honoring the diversity and vibrancy of India.

This system of including com-

munity members of under-represented communities when planning exhibitions and related public programs is currently in practice for the Asian Art Museum's summer 1998 exhibition, "At Home & Abroad: 20 Contemporary Filipino Artists." While the Filipino community comprises one of the largest Asian populations in the Bay Area, the community is not sufficiently represented among Asian Art Museum visitors. "At Home & Abroad" is the first museum-wide concentrated effort to attract this large potential audience. A steering committee has been formed of prominent local Filipinos, and the museum anticipates that the exhibition and related programs will be another successful community endeavor.

Over the past four years, the museum's efforts have led to significant audience diversification. Asian membership has risen from less than 1 percent of the Museum Society prior to 1994 to approximately 25 percent of the Asian Art Museum membership at its highest levels. (This significant increase can in part be contributed to the fact that until 1995, the membership program was part of the Museum Society, which consisted of the Asian Art Museum and the Fine Arts Museums of San Francisco—the M. H. de Young Museum, located in the same building as the Asian Art Museum, and the Legion of Honor. The Asian Art Museum membership program is now approaching the end of its second full year.) The percentage of Asians in the museum volunteer corps grew from a negligible ratio to its current rate of 34 percent. Overall Asian audience increased, with record community attendance for the exhibition "India: A Celebration!" and its related cultural programming reaching up to 43 percent of total participants, depending on the specific event.

Looking to the Future

With the aforementioned efforts, the museum's core attendance has

tripled in the past four years. While the museum's success in increasing its visibility and participation with Asian communities is significant, the museum has a long way to go to reach its goal of tripling overall attendance one more time before it moves to its new location in 2001. To realize this goal, the museum is continuing to develop a marketing and audience development strategy that was begun several years ago. An important phase of strategy development—market research—has recently been completed with the assistance of a grant from a Bay Area foundation.

While the research focused on the overall museum audience, a few interesting results pertaining to the Asian audience should be noted. Bay Area Asians are more likely to know of and to have visited the museum than other residents, and expect the museum to communicate to them in their native languages. Except for these differences, Asian Americans respond to the same messages and have the same broad needs as the population in general. Like other museum visitors, Bay Area Asians are attracted to a high-quality collection, interactive exhibits, and a community-centered organization that serves as a place for learning in a relaxed and comfortable environment. The profile of museum-goers within the Asian community are the same as non-Asians: The determining factors are education and income.

The next step in creating the overall marketing and audience development strategy is to develop and implement the strategic plan that will chart the museum's course to the new Asian Art Museum in Civic Center in 2001. The progress already made in diversifying the museum's audience and the recently conducted market research will play a crucial role in the ongoing and future success of the Asian Art Museum of San Francisco. **M**



AN INTERVIEW WITH CONSTANCE LOWENTHAL

Two Egon Schiele paintings exhibited at the Museum of Modern Art in New York, a Matisse at the Seattle Art Museum, a Degas monotype in the private collection of a trustee of the Art Institute of Chicago, a Braque in Paris, two Frans Hals paintings in Vienna. . . . There is a growing list of art works allegedly looted during World War II that have been discovered recently in private collections or in public institutions. Renewed scrutiny of the provenance and sales history of art obtained or purchased, legally or otherwise, during the war years has suddenly become an issue of primary importance to the art world and to museums.

Picking one's way through the minefield of claims, counter-claims, law, ethics, history, remembrance, and emotion is an unenviable task. Constance Lowenthal now finds the task her own. From

Photo of Constance Lowenthal by Joanne Savio.

1985 to 1998, she was executive director of the widely respected International Foundation for Art Research, a leader in tracking stolen art objects around the world. Prior to that, she was a staff member of the Metropolitan Museum of Art's public education department.

Today Lowenthal brings her expertise and her Ph.D. in art history to the newly formed Commission for Art Recovery, headquartered in New York. As director of the commission, she is now in a position to find the pieces to one of the 20th century's enduring puzzles, and perhaps help bring a troubling chapter of history to a just end.

In an interview with *Museum News* editor John Strand, Lowenthal discusses the commission's goals and some of the obstacles it faces.

MUSEUM NEWS: WHAT IS THE COMMISSION FOR ART RECOVERY, AND WHAT ARE YOUR GOALS?

Constance Lowenthal: In September 1997, the World Jewish Congress established the Commission for Art Recovery, with Ronald Lauder as chairman. Mr. Lauder is treasurer of the World Jewish Congress. This commission builds on the Holocaust-restitution successes of the World Jewish Restitution Organization in the areas of dormant bank accounts, Nazi gold, and insurance policies. Art recovery poses different challenges, because the bank accounts and the insurance companies are where they were, but art has probably changed hands many times and may well be in the hands of good-faith purchasers.

Our goals are the recovery of art and cultural properties for Holocaust survivors, and in some cases for the Jewish community. Mr. Lauder was instrumental in the Mauerbach Benefit Sale in Austria, an auction held in October 1996, which netted over \$10 million to benefit the Jewish community. The art that was kept at the monastery of Mauerbach by the Austrian government since the war was believed to have been taken mainly from Jewish owners, who were unable to claim it, in many cases because they were dead. So in some areas we may wish to proceed along those lines. But at Mauerbach over 3,000 works of art were under one administration, and when a solution was found, and agreed upon, then the auction could take place. [The artworks] were sold to successful bidders at the auction . . . for the benefit of Jewish charities. The largest share stayed in Austria and the rest was divided among other Jewish communities.

THE COMMISSION PRESUMABLY WILL NEED THE COOPERATION OF OTHER GOVERNMENTS AND INSTITUTIONS TO COMPLETE ITS WORK.

The Commission will work internationally, and so American museums will be part of our effort. The World Jewish Congress has offices in many European capitals and has already built

relationships with governments in those countries. In Europe, unlike the United States, most museums are government-funded, government-run, actually, owned and operated. So many major Austrian museums are under the Ministry of Culture, some of them are municipal, but most of them are federal. So, we will have liaisons there. Also Hector Feliciano [journalist and author of *The Lost Museum*] will be working with us as a consultant, from his base in Paris.

WHAT DO YOU SEE AS THE BIGGEST OBSTACLES FACING THE COMMISSION?

The biggest job that's immediately before us is to build a useful database to help locate and recover art that was taken in the Holocaust. Now, victims of Nazi art looting have had a huge obstacle in front of them, and that is they often fled without documentation of their works of art. Our database is going to help them in the following manner: We will accept their recollections. As claims, they need to be validated. We hope to be able to validate some of their recollections by putting in [the database] Nazi lists of what was looted and by going through old insurance policies that might have scheduled art items. Then—when those things have all been compared—we may find that the victims' recollections can be proven, by means that they did not have. Perhaps they did not have the wherewithal to do international research, or a grandchild never knew that his grandparents had an insurance policy. But with databases these days, you can make so many cross-references and you can search on so many different fields that we believe we'll be able, if we know the grandparent's name, to find an insurance policy with an art schedule that would confirm ownership. Then we will see if we can find the art in published records. It's easier with prominent artists' work. Some art is completely private, but lots of it is not. And then, if we can, we will help with private research that will need to be completed before we can be sure that we are dealing with a solid claim, in case something's been recovered in the interim and then sold legitimately.

EMERGING TECHNOLOGY IS MAKING NEW KINDS OF SEARCHES POSSIBLE.

That's right. These people who had nothing but their memories have felt helpless. Now, with archival material that is being made available, with the possibility, for example, of going through insurance records, to see what someone actually owned prior to the war, we really have a chance of finding out things that were unknowable for the last 50 years.

BUT CLEARLY, THERE ARE OTHER OBSTACLES YOU FACE.

When I first came on in October, I thought one of the long-term goals was going to be public awareness, but events have overtaken us, I'm happy to say. I think that public awareness

has risen dramatically, even in the last six months, both in the art profession and in the general public. So I no longer think that's my primary obstacle. And that was quick. Events have really, I won't say conspired, but contributed greatly to the whole debate. The Schiele case in New York drew Austria's attention to such matters, and a series of articles in the Austrian press certainly have changed Austria's attitude towards its own museums' actions right at the end of the war. And now the Netherlands museum directors are getting together, as well. I'm very optimistic about the kind of cooperation that we will get. So what is the biggest obstacle? Well, there really are two. One is mechanical, that is, getting information into the database. That's just a huge labor. And it will be done on both sides of the Atlantic by paid and volunteer help, that's what we're planning.

I think then the principle obstacle really will be creating a legal framework for our activity that could work internationally. And in this country, many of the possessors, almost all the possessors, are good-faith purchasers. And though the law in this country doesn't help them out very much, the law in Europe, which prefers a good-faith purchase to a theft-victim's rights, requires the good-faith purchaser to get compensation. Those two very different systems need to be taken into account. And so I am going to be working with some senior scholars in international law to create a set of principles under which we can operate.

CAN YOU EXPLAIN, IN PRINCIPLE, THE LEGAL DISTINCTION BETWEEN AMERICAN AND EUROPEAN LAW IN THIS REGARD?

A good-faith purchaser [in Europe] can get good title to stolen art, and therefore doesn't need to give it back. There are certain exceptions and modifications of that principle, but that's fairly basic. Whereas in our country and in the U.K., you can't get good title from a thief, even if it's passed through many apparently clean hands. So we'll have to see. I mean, that great divide has always been one of the difficulties that people who try to draft international agreements about the matters of returning stolen art have faced. And it's very hard to surmount, but we're going to try. We think there is a good reason here to put aside some of the legal obstacles that exist in the law for the return of regularly stolen property. Because the heinous nature of this particular crime gives it a unique moral dimension that cannot be ignored.

ARE YOU IN FAVOR OF AN INTERNATIONAL ARBITRATION BOARD OF SOME KIND?

The thing about arbitration, John, is that you have to explain how it's going to operate before someone will submit to arbitration, because the end result is black or white, often all or

nothing. So you have to have these principles for return and you have to have rules of evidence and so forth and so on. It's quite a complicated thing, and why should good-faith purchasers submit to it? My feeling is that they wouldn't, if they were well-advised. So what I would suggest is not so dissimilar, but it's mediation, which is optional and is not binding. But you might as well sit down and try to work something out. We're certainly willing to be part of any structure that is set up by different governments, and we're also looking into the possibility of setting up a mediation service of our own.

YOU FEEL, THEN, THAT A GROUP OF MEDIATORS WOULD BE BETTER PREPARED, LEGALLY AND FROM AN ART-HISTORICAL PERSPECTIVE, TO MAKE FAIR DECISIONS IN SUCH CASES?

That certainly is a possibility, because these cases—which keep arriving with an alarming regularity—and the law that has been made with them, particularly those involving World War II, are not well-known by most judges. It's an unusual circumstance. And one of the reasons we would like mediation to be considered is that then the people who are guiding the negotiations are really familiar with the constraints, the requirements, the needs, the ethics, and the ways of the art world—which most judges are not. It is very specialized. And while many judges would love to have such a case, it's almost always their first.

HOW MANY ALLEGEDLY LOOTED WORKS OF ART ARE WE TALKING ABOUT? HAVE YOU ANY IDEA OF THE NUMBERS?

No. I don't know, I don't think anyone knows, how many stolen, how many looted works of art still survive, and where they all might be. We were all startled when we learned how much had survived in the Soviet Union. For 50 years art history had lived without those items, and now they're still here, which is wonderful. The Quedlinburg Treasure reappeared by a combination of chance and detective work. Those things had been lost, totally lost for 50 years, and no pastor from the Quedlinburg church would ever have thought to look in Whitewright, Tex. Nobody would ever have thought to look in rural Texas for the church treasure of an East German church, until the heirs secretly sold the Samuhel Gospels, and Willi Korte and Bill Honan discovered their identity.

ALTHOUGH THE TERM "NAZI LOOT" GETS THROWN AROUND A LOT IN THE POPULAR PRESS, INSTANCES OF THEFT OCCURRED ON ALL SIDES DURING THE WAR.

Yes, many works of art may have gone eastward with Russian soldiers the way some things came to America with American soldiers. Some of those works have surfaced, but very few.

WHAT IS THE CURRENT POSITION IN RUSSIA ON THIS ISSUE?

Well, we can't tell. Public opinion in Russia is clearly with the Parliament, which twice overrode Boris Yeltsin's veto of a bill it passed to nationalize [all war loot] and call it reparations. Now that is before the Constitutional Court, which is the young Russian federation's supreme court, to see whether Yeltsin is right, that this law would violate their international agreements, which they're bound by, such as the treaties with Germany to discuss mutual returns of looted cultural property. *[Editor's Note: On April 6, 1998, the Constitutional Court ruled that Yeltsin is required to sign the bill keeping war-era art treasures in Russia. According to The New York Times, the law does not rule out cooperation with individuals or third countries, but does not allow for returning art to Germany.]*

TURNING TO THE SITUATION IN AMERICAN MUSEUMS: WHAT ARE THE PRINCIPLE DIFFICULTIES FACED BY INSTITUTIONS THAT MAY FIND THEMSELVES IN POSSESSION OF A CONTESTED WORK OF ART?

The first difficulty I think that most museums have to face is that they're going to have to look hard at the provenance of works that are already in the collection. I say that that's a difficulty because I know how hard it is to research provenance. It takes a very persistent and dogged attitude, and in the case of World War II, it may require research in archives and in private files on both sides of the Atlantic and in several languages. So you're going to have to start corresponding with a lot of entities, who may or may not read English. And sometimes you're going to need the records of some art gallery that may or may not still exist. So it's a wonderful field of research, but I fear that many art historians today are not trained to do it. I think the pendulum in art historical studies swung away from connoisseurship and from the history of one object's whereabouts. And so museums may have to bring back some retirees.

Research is one difficulty, and another, for museums or private collectors, is trying to find an equitable solution if it is demonstrated that a living claimant has a valid claim.

PROVENANCE SEARCHES, LEGAL FEES—IT'S ALL PRETTY DAUNTING, FINANCIALLY, FOR MOST MUSEUMS, ESPECIALLY THE SMALLER OR MID-SIZE.

That's why I think that mediation is helpful there. And also it would certainly be very helpful if a fund could be set up to help compensate the party that loses the work of art. We [the Commission] are not underwriting such a thing, nor are we going to underwrite legal fees.

I've already given helpful hints to people researching provenance. I've had a couple of calls already from museums who needed guidance in this area. I haven't said that I'll go to the

library, but I've certainly pointed them in the right direction.

Sometimes, too, research can show that a work is really just fine. Can I mention a story that happened in the '80s at the Metropolitan Museum [in New York]? A professor at Rutgers, Sol Chaneles, accused the Met of having a painting that was Nazi war loot. The painting in question was Chardin's *Boy Blowing Bubbles*, and he said it was Nazi war loot and that Wildenstein & Co. had sold it to the Met. Within about four days, the Met was able to verify that while both parts of his story were true, there was still a middle part that had been omitted, that the painting had been recovered by the family from whom it had been looted, and they sold it to Wildenstein. So there was nothing wrong, after all.

THE MORE ONE KNOWS ABOUT ONE'S COLLECTION, THE BETTER, FOR ALL CONCERNED?

I am a believer in having the maximum amount of information before you make up your mind about a claim. And I don't think that going to the press with half of it is a very good idea.

It's important to remember our museums probably acquired these works of art during a period of amnesia. When they thought about World War II at all, they might think proudly of the men and women who were working in museums who had been part of the Monuments, Fine Arts, and Archives Unit in post-war Germany, and who had done so much to return things. The United States was a vibrant art market after the war and to the extent that Nazi loot is here, I believe it was a combination of economics and a lax attitude. By the '60s, '70s, and '80s, very few people thought about this at all. And now I think we have a collective feeling of some responsibility for what may have gone wrong there.

YOU SOUND OPTIMISTIC ABOUT THE COMMISSION'S CHANCES, IF THE PUBLIC AND OUR INSTITUTIONS CAN BE KEPT WELL INFORMED.

I think a lot of Americans were shocked to realize that some of the gold that was distributed at the end of the war was non-monetary gold from victims' wedding rings and dental fillings, and that the United States had participated in that. It's a time, as the millennium approaches, where we're all looking at our history. Maybe the Baby Boomers will be able to set something right, something in which they had no direct part.

As the soldiers who took the things age and die, the next generation looks at these works of art and asks what they should do. The new attention to provenance is bound to turn up a new group of art claims we'll need to deal with. Rightful heirs with valid claims must be dealt with seriously and fairly. Not all will want the art back, although many will. Other creative arrangements may satisfy both parties. **M**

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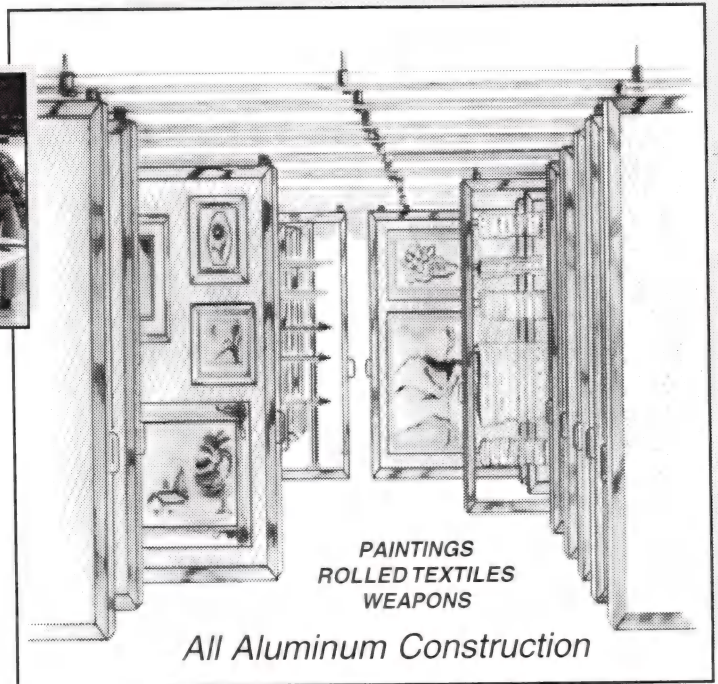
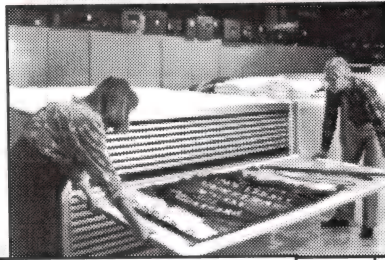
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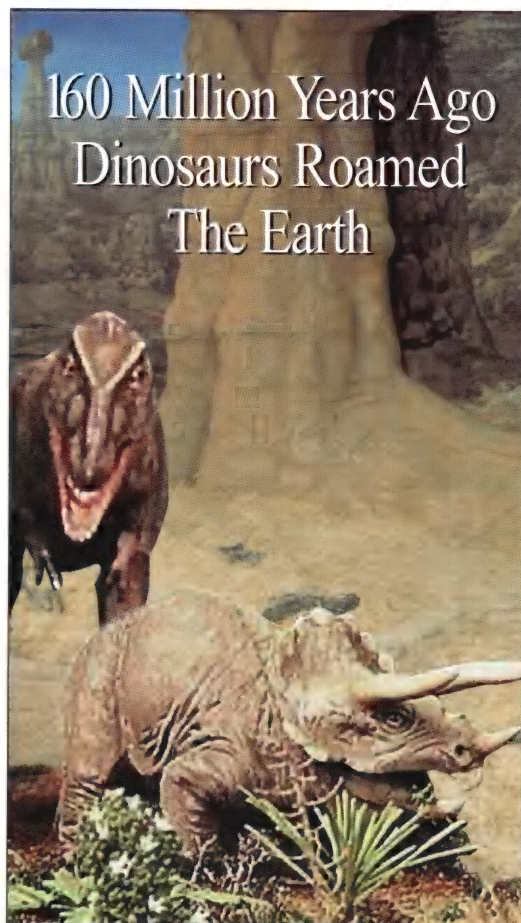
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men and five women, ranging in age from 22 to 50, all with different work experiences, and representing a variety of ethnic groups, were selected as the program's first participants. They will graduate in July 1998, after 19 weeks of training. The program combines classroom lessons, led by a master art handler and three assistants, with demonstrations and field trips. By the second week of the program, the class was participating in the deinstallation of an exhibition, and watching and learning as a large work of art was removed from an exhibit area through a hole cut in the ceiling. Supplemental adult education, such as GED, ESL, or computer training, is provided, as are job placement and follow-up services. During the final three weeks of the program, each participant will work as an intern at an area museum, such as the Museum of Modern Art or Bronx Museum of the Arts.

For the past 35 years, the Bronx Council on the Arts has encouraged public participation in the arts, nurtured artists' development through grantmaking and fund raising, and supported initiatives to use the arts in community development. It recently created a not-for-profit subsidiary, the BCA Development Corporation, to specifically handle its development programs. The Arthandlers Training Program is one of those initiatives. It has received support and funding from many area organizations, including the New York State Department of Labor, New York City Department of Cultural Affairs, CitiCorp Foundation, and the New York Community Trust. This first class of art handlers is only one step in a three-phase project the BCA hopes to realize over the next few years, according to Garcia. The next step is to receive New York state accreditation for the program curriculum, and then duplicate it elsewhere. The third phase of the project would include a BCA fine arts storage facility. "We would like to create a business out of this," says Garcia. "We would like to establish contracts with art institutions, and use our trainees in the business."—*Jennifer Huergo* **M**



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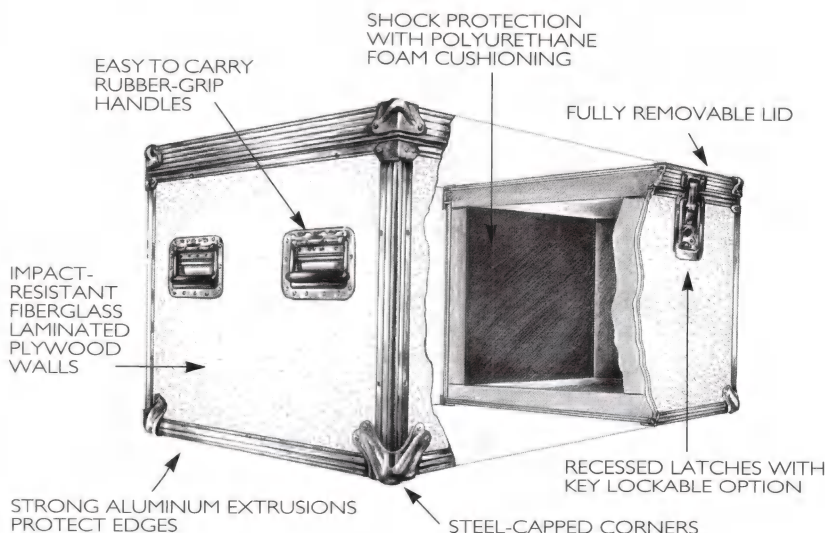


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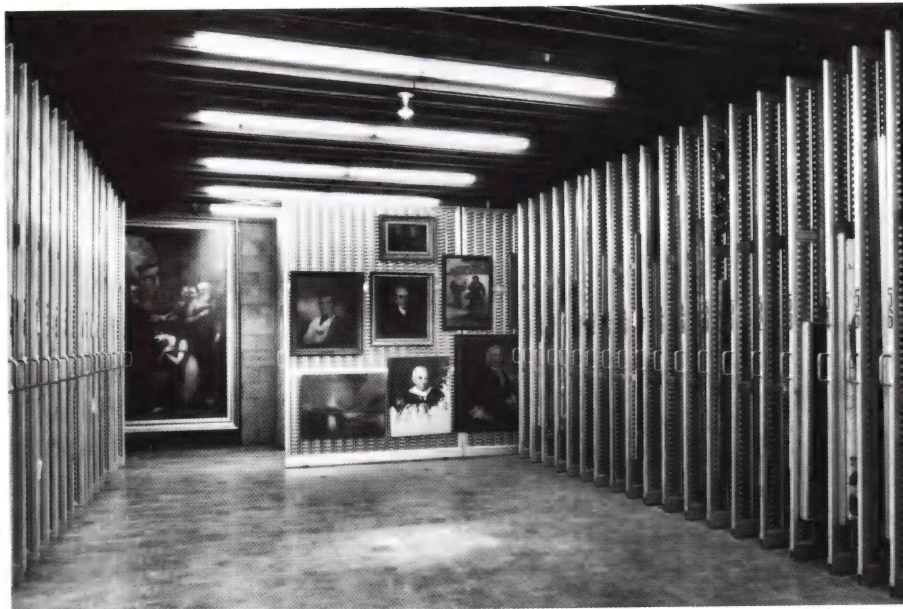
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Cybermuseum *continued from page 43*

review, and negotiate appropriate issues. The research, findings, and recommendations of the museum working groups and their professional advisors, will be the basis for the MDLC's business plan and charter. This process also will incorporate input from technical, legal, and business consultants and representatives of potential customers, such as libraries, colleges, and related associations.

A Collective for All Museums

The process to develop the MDLC will be as open as possible, with comments and suggestions solicited from all museums. Regular reports and updates will be organized by the American Association of Museums, through *Museum News*, *Aviso*, the AAM Web site, and other venues.

A Web site with a list of the MDLC board members and describing in greater detail the Museum Digital Licensing Collective's goals, organizing museum participants, and organizing agenda can be found at: <http://www.museumlicensing.org>. **M**



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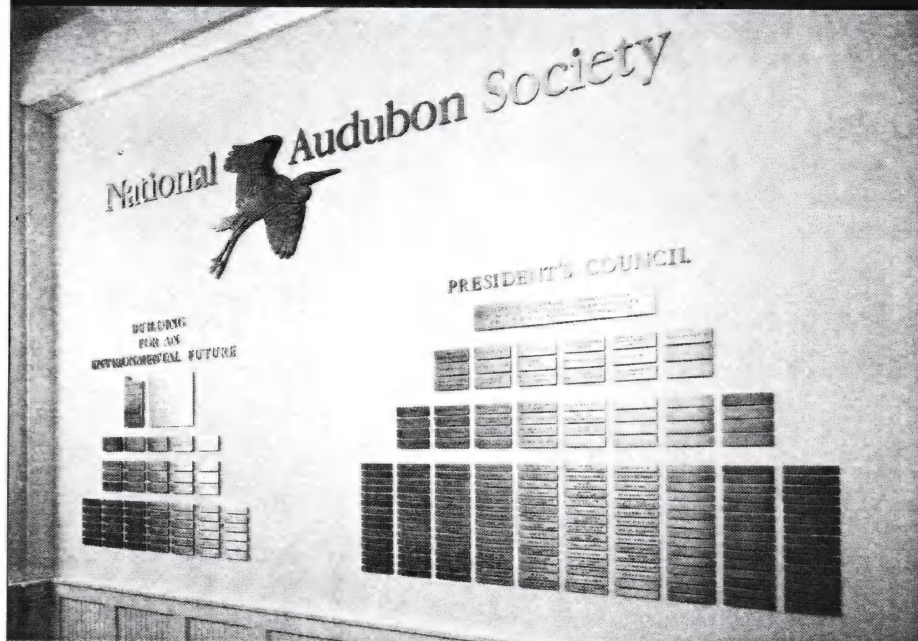
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implications for museums. Throughout much of the United States, population growth and economic development is concentrated in the suburbs, and the relationship between city and suburbs is increasingly adversarial. The city, large or small, is perceived as dirty and dangerous, an obstacle course filled with gangs, drug addicts, and the homeless.

Yet many museums are located in cities. Their large suburban audiences may become increasingly reluctant to face the urban environment. The hermetic environment of the enclosed mall and the lure of the home entertainment center present very real competition. This suggests that city museums would do well to increase attention on city residents and other people accustomed to the urban environment, instead of targeting primarily suburban families.

Demographic research can have an equally powerful impact on other areas of operation. In the late 1960s, the baby-boom generation began to graduate from college. This was the most affluent, best-

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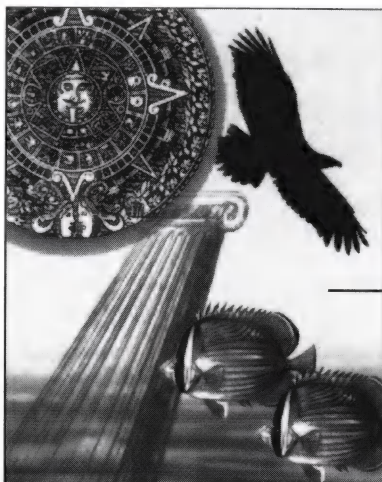
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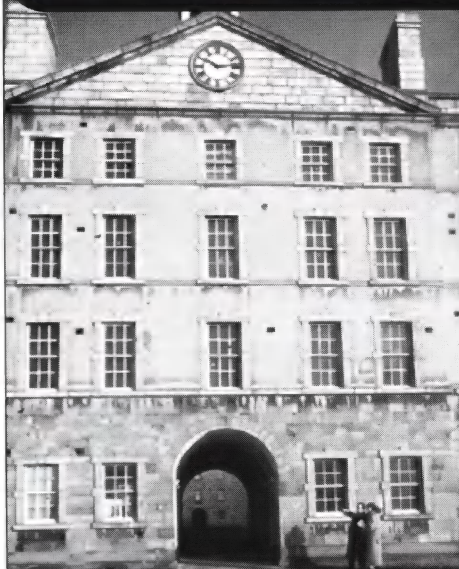
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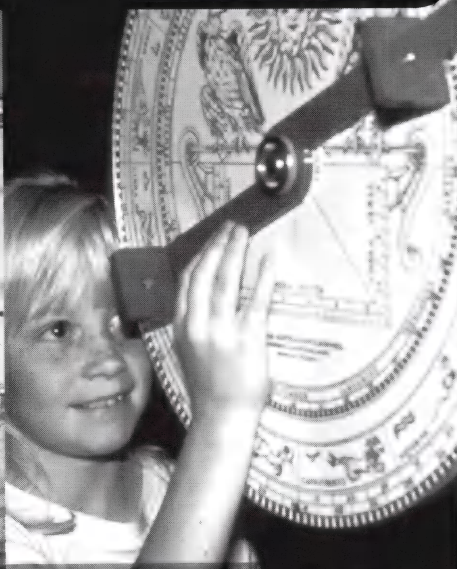
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educated generation in American history to date. Boomers had always lived in an expanding economy and the cost of living was low. They were less fearful of the economic future than previous generations. As a result, boomers would work for relatively low wages. They not only were major consumers of products and services museums offered, they became the bedrock labor force.

Now baby boomers are older and have very different responsibilities: mortgages, aging parents, and college tuition. They no longer face the future with confidence; corporate downsizing is endemic, retirement looms closer, and concern about the future of Social Security has grown. The generation that followed the baby boom has different expectations and different values. As a result, it is more difficult to find educated professionals who are satisfied with the salaries many museums can offer. Few museums can generate enough revenue to pay employees private-sector rates.

In fast-changing times, overlooking demographics is myopic and, indeed,



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dangerous. Census data are readily available. The proprietary databases may be costly, but the baseline data is free of charge. Museums can use demographic data to compare the profiles of their audiences to that of their communities, identify fast-growing populations they might want to target, check assumptions, and reexamine standard operating procedures, as the world changes around them. We are all traveling to the same destination: the 21st century. Today's demographics not only provide an accurate snapshot of the next century, they give us a road map to the future.

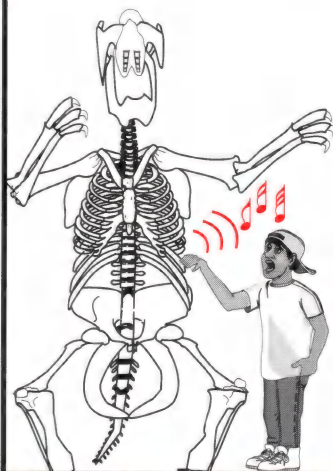
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1. The source of the demographic data cited in this article is the U.S. Census Bureau, except where noted.
2. New York State Department of Education; California Department of Education.
3. Data obtained from the U.S. Census Bureau Web site (www.census.gov), November 1997.
4. Marilyn Hood, "Staying Away: Why People Choose Not to Visit Museums," *Museum News* 61, no. 4 (April 1983): 50-57. **M**

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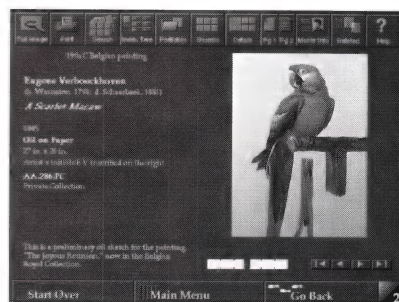
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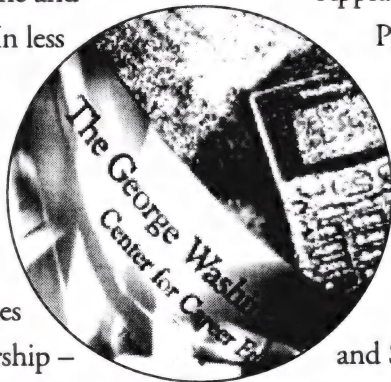
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"San Diego" continued from page 54

Cities," "Arte/Comunidad," and now "Ojos Diversos," MCA is attempting to reach potential new audiences through our well-established exhibition and education programs as well as other special programs. To make them more accessible, we are incorporating bilingual communications institution-wide, and initiating a far more extensive use of electronic technology, including a new Web site that is bilingual in English and Spanish. Other interpretive strategies include English/Spanish labels, wall texts, gallery guides and other materials, and the *Inform* audioguide system (soon to be bilingual), which includes multiple layers of information, from exhibition overviews to artist interviews to an interactive tour for children. Many staff members are taking weekly Spanish lessons at the museum on a volunteer basis, paid for by MCA.

A new program, launched in 1997, is a series of exhibitions under the title "A Closer Look/Mirando Más de Cerca." These exhibitions focus on a single work or group of works in the permanent collection, providing expanded contextual reference points and background information in a bilingual format. Another artistic component of "Ojos Diversos" is the aforementioned "PanAmerican Project," a series of residencies and exhibitions by artists from the Americas. To date, this project has featured work by Armando Rascón (Mexico-born, living in the United States), Geoffrey James (from Canada), Silvia Gruner (from Mexico), and will soon examine the work of Raúl Guerrero (from San Diego). The public has responded well to this initiative, which dovetails with MCA's mission to introduce the work of younger, emerging artists and under-recognized mid-career artists—in this case, those living in Latin America, Mexico, Canada, and the border region of the United States.

Funding for all of these audience development, outreach, and artistic interpretation initiatives has been critical to their realization. The National Endowment for the Arts provided the seed money, with a 1989 grant for "Dos Ciudades/Two Cities." That grant of \$250,000 was matched three to one over

four years. The programs and visibility gained during the course of that initiative, culminating in the publication, *La Frontera/The Border: Art About the Mexico/United States Border Experience*, brought MCA's activities to the attention of several national foundations that had never before made grants to this institution. MCA was invited to apply for The Pew Charitable Trusts grant (through the "Museums and Their Communities" program), and this successful effort (\$500,000 was awarded) led to an invitation from The James Irvine Foundation, whose \$250,000 grant helped match Pew's support. The next year, MCA was invited by the Lila Wallace-Reader's Digest Fund to apply to its "Museum Collections Accessibility Initiative" program, which resulted in the very significant grant for the "Ojos Diversos" program, extending through 2001.

These private foundation grants have led to other sources of income, particularly from the public sector. The California Arts Council has provided related grants for education and outreach, as has the City of San Diego's Commission for Arts and Culture. Furthermore, the museum has received financial support from local corporations such as Foodmaker, Inc./Jack in the Box, which made a pledge of \$200,000 over four years as a direct response to the Lila Wallace-Reader's Digest Fund grant. Foodmaker's gift sponsors the "Free For All First Sundays" program mentioned above. And Spike, an Australian Web development company, created MCA's bilingual Web site (www.mcasandiego.org), which is now a semi-finalist in the 1998 Global Information Infrastructure Awards (considered by many to be the "Oscars" of Web sites). The development process of MCA's on-line environment was unique for a U.S. museum: a trans-Pacific collaboration using the Internet itself as a virtual workshop. Over a period of six months, using e-mail and a purpose-built Intranet, the museum's staff in San Diego worked with six of Spike's employees in Sydney, Australia, to complete the project.

In these ways, and many others, MCA has found that, over time, its efforts to expand audience have found a range of funders. We have also found that there is something of a domino

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effect—the recognition gained by receipt of a major national foundation grant, for instance, or a major grant from the National Endowment for the Arts, can stimulate other support from foundations, corporations, and also individuals in one's own community.

The overall impact of these audience development initiatives on MCA has been enormous. The generous support of both private and public funders has allowed the museum to establish more clearly its role in the community, and allowed the community to be more aware of what MCA has to offer. Contemporary art might, at first glance, seem a particularly difficult subject around which to build community programs. In fact, the opposite has proven true. Contemporary art is about contemporary life, and our community programs therefore have visceral meaning to our audience, reinforced by images, text, and content. In particular, it is gratifying to see Latino families feeling welcomed and comfortable in the museum, coming back month after month to be exposed to new art, new artists, and new ideas. We will continue to build upon these relationships with Latino visitors, as well as with all other audiences in the region, as MCA moves into the 21st century.

"Indianapolis" *continued from page 55*

son should be part of the educational division. In 1995, a manager of educational outreach programs was hired to coordinate these new programs and continue the efforts once the Reader's Digest grant period had expired.

The third step in the plan was to encourage African Americans to visit the museum and make more museum resources available to the public. With the goal of reaching audiences who were not regular museum visitors, the IMA education staff utilized the Eiteljorg Collection of African Art as a focus and created several community-based outreach programs, including "AfricaFest." This all-day festival celebrating African and African American culture and history began in 1993 as a family-oriented celebration located throughout the museum building and has grown to encompass the entire 52-acre campus. The festival

includes international performers, extensive family activities, and a large outdoor marketplace with accomplished visual artists and community-based businesses. As part of the educational experience, visitors are exposed to a variety of African and African-American artists and crafts people whose original works are available for purchase.

"AfricaFest" was designed to foster important community relationships and break down barriers and perceptions of exclusivity that discouraged African Americans from visiting the art museum. By including cultural activities such as music, dance, and family activities, the IMA was able to attract non-traditional visitors to the museum grounds. As part of the festival, the organizers included activities within the galleries that house the permanent collections of African art, such as storytelling sessions, tours led by African-American high-school students, and a demonstration by an African carver whose work is now part of the museum's permanent collection. In addition, the museum encouraged hands-on interaction with educational objects and published guides promoting family participation in the galleries. This created a wonderful educational opportunity. By developing activities that encouraged people to visit the galleries, the museum was able to promote the permanent collection, which might have been overlooked by festival-goers. All of the new outreach programs, along with a number of special exhibitions, were specifically planned and marketed with diverse audiences in mind.

From 1994 to 1997 limited funding was provided to "AfricaFest" through the Lila Wallace-Reader's Digest Museum Accessibility Fund. The museum also targeted African-American-owned businesses and other sources of support with a particular interest in African American audiences. Two Indianapolis-based corporations, owned by African Americans, were instrumental in providing the initial funding for "AfricaFest." 1998 will be the first year that the festival will not have the support of the Reader's Digest Fund. Thus it is imperative that the IMA obtain a broad base of corporate support. The museum is currently seeking funding from local banks, hospitals, and other businesses that serve the African-American com-

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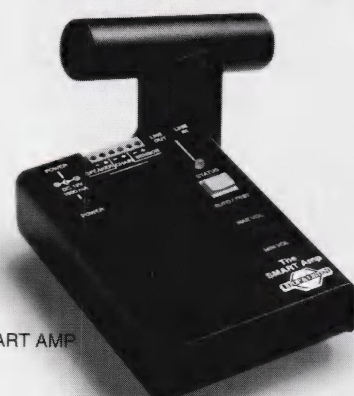

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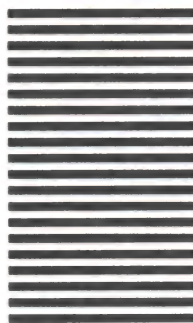
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munity. Response to the event has been positive, but building new relationships takes time. The museum would like "AfricaFest" to be seen by the entire community as an educational opportunity to learn more about the culture and history of Africa.

The marketing strategy for the festival moved beyond traditional advertising and promotions and focused instead on African-American radio, print media, and television. Because only 3 percent of IMA visitors were African American, the marketing staff felt its conventional approach would not have the desired effect on multicultural attendance. That change of focus proved successful, and the main promotion for "AfricaFest" continues to be through African-American media.

In an effort to pool resources and attract shared audiences, the IMA worked with other not-for-profit organizations, such as the Indianapolis Art Center, which provided volunteers for studio projects focused on Africa; the Children's Museum of Indianapolis, which supervised several family and children's activities; and the Walker Theatre Center, which provided financial support by co-sponsoring an international performance group. (The group performed first at "AfricaFest" and then at the Walker Theatre Center.) Museums considering audience development initiatives must consider whether they are willing and prepared to cross-promote museum exhibitions, programs, and events. By interacting with multiple organizations, an institution may lose a certain autonomy in implementing a program, but collaborations often create new opportunities for funding and publicity. A large percentage of foundation and corporate support for programs depends on collaboration between institutions. Thus seeking a base of private and corporate support to ensure the continuation of "AfricaFest" was an essential fourth step in the process. This has been challenging, as the museum is relatively new to developing sponsorships. Traditionally, IMA has relied on the corporate community for general operating support and returned to the same companies each time it requested special funding. As we seek corporate sponsorships for "AfricaFest," we have found that flexibility is essential. At this time, \$60,000

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has been secured from a local foundation to expand the event and develop additional marketing efforts.

The IMA's fifth step was to solidify its commitment to a diverse community by hiring full-time staff to manage and provide stewardship for programs associated with audience development. The museum felt it was critical to demonstrate to the African-American community that it intended to make these new initiatives a part of the fabric of the museum. The goal is now to persuade festival visitors to return to the IMA throughout the year and participate in the institution's other programs. During "AfricaFest," volunteers and staff are on-site to encourage visitors to join the museum as members. During the festival's first year, no new memberships were cultivated. However, as "AfricaFest" grew, so did the memberships. The community has come to view "AfricaFest" as an important cultural experience for families. Throughout the year, the museum receives local, regional, and national inquiries about the programs associated with the festival.

The IMA's efforts have resulted in a 4 percent increase in attendance by the African-American community. One of the greatest lessons we've learned through this process is that it takes time to embrace a community who has not felt welcomed in the past. Over the last six years, the African-American community has responded positively to the IMA's efforts. This is evidenced by awards the IMA has received from local African-American organizations commending the museum for its leadership in embracing new audiences. In 1998, "AfricaFest" will serve as the culminating event for a year-long, citywide celebration of the African continent. And several other outreach initiatives including a high-school museum-career program, an after-school outreach program, and other community-centered activities, now part of the fabric of the museum, will be expanded. The expansion of the audience development initiative has been a tangible measure of success for the IMA's long-term strategic plan. The entire museum staff has become more attuned to the needs and interests of the African-American community and has made the IMA a more viable place for a wide range of visitors.

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AAMINews

The mission of this not-for-profit Association shall be to represent and address the needs of the museum community, enhancing the ability of museums to serve the public interest.
—AAM Constitution and By-Laws

NEW AAM BOARD MEMBERS ANNOUNCED

Every year, the AAM membership participates in electing new board members to serve on the AAM Board of Directors. As reported in the March 1998 issue of *Aviso*, the following six people were elected by the AAM membership. They will begin three-year terms as board members-at-large at the conclusion of the 93rd AAM Annual Meeting in Los Angeles, May 10-14, 1998.

Recently Elected Board Members-at-Large (Term 1998-2001)

- Donald Duckworth, president and director, Bishop Museum, Honolulu
- Susana Torruella Leval, director, El Museo del Barrio, New York
- Lynda Bourque Moss, director, Western Heritage Center, Billings, Mont.
- Claudia Oakes, assistant director for exhibits and operations, Utah Museum of Natural History, Salt Lake City
- Ned Rifkin, director, The High Museum of Art, Atlanta
- Marsha Semmel, executive director, Women of the West Museum, Boulder, Colo.

The AAM board chair changes every other year, at the end of the annual meeting. W. Richard West, Jr., director, National Museum of the American Indian, Washington, D.C.,

has been elected to the board's chairmanship. West has been a board member-at-large since 1997, and will serve as chair through the end of AAM's annual meeting in the year 2000. The current chair, Robert P. Bergman, director, The Cleveland Museum of Art, will remain on the board as immediate past chair through the year 2000. Mimi Quintanilla, vice president of public programs, The Witte Museum, San Antonio, was elected vice chair of the board. Quintanilla has been a board member-at-large since 1995, and will serve for one year as vice chair.

Two officers will be leaving the board: Nina Archabal, director, Minnesota Historical Society, will conclude her role as immediate past chair, and Jane Jerry, president, Cheekwood-Tennessee Botanical Gardens, Nashville, will complete her service as vice chair.

Four board members-at-large will be concluding their terms of office: Kimberly Camp, president, Museum of African American History, Detroit; Spencer Crew, director, National Museum of American History, Washington, D.C.; George Moynihan, executive director, Pacific Science Center, Seattle; and E. John Bullard, director, New Orleans Museum of Art.

Twelve members-at-large are continuing their service on the AAM board:

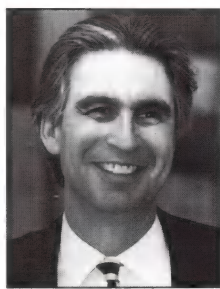
Board Members-at-Large (Term 1996-1999)

- Robert Archibald, president, Missouri Historical Society, St. Louis
- Betsy Bennett, director, North Carolina State Museum of Natural Sciences, Raleigh
- Louis Casagrande, executive director, The Children's Museum, Boston
- Raylene Decatur, president and CEO, Denver Museum of Natural History
- Cheryl McClenney-Brooker, vice president for external affairs, Philadelphia Museum of Art
- William Moynihan, president and CEO, Milwaukee Public Museum

Board Members-at-Large (Term 1997-2000)

- Rollie Adams, president and CEO, The Strong Museum, Rochester, N.Y.
- Irene Hirano, director, Japanese American National Museum, Los Angeles
- Nancy Kolb, president and executive director, Please Touch Museum, Philadelphia
- Barbara Meyerson, executive director, Arizona Museum for Youth, Mesa
- Steven Newsome, director, Anacostia Museum, Washington, D.C.
- Douglas Noble, director, Memphis Museum System

Individuals who sit on the AAM board are



From left to right: Donald Duckworth, Susana Torruella Leval, Lynda Bourque Moss, Claudia Oakes, Ned Rifkin, Marsha Semmel

dedicated volunteers who help the association represent and address the needs of the museum community, enhancing the ability of museums to serve the public. AAM thanks all past and current board members for serving museums in this capacity.

AAM Awards Presented at Annual Meeting in Los Angeles

AAM's awards program annually recognizes the extraordinary performance of museum professionals and supporters across the nation. The four awards represent the field's highest recognition, and will be announced at the AAM Annual Meeting in Los Angeles, May 10-14.

William Conway, president and general director of the Wildlife Conservation Society, Bronx, N.Y., will receive the Distinguished Service Award. Conway was selected for his significant contributions to museums, and particularly for his accomplishments in zoos during his 47-year career. The award—a bronze medal and citation—is given to a museum professional with 20 or more years' experience, whose contributions to museums have been a long-term, integral part of the nominee's career.

David Cart, curator of the Lanier Mansion State Historic Site, Madison, Ind., will receive the Nancy Hanks Memorial Award for Professional Excellence. Cart was chosen for the significant impact he has made on his institution during his seven-year career. The Nancy Hanks Award includes a certificate and a \$1,000 stipend for professional development. The awards will be presented to Conway and Cart at the annual meeting general session on Tuesday, May 12.

The Medal for Distinguished Philanthropy recipients are Mary and Dallas Clark, who reside in San Diego. For over 30 years, the Clarks have provided philanthropic leadership and financial stewardship to support nearly every aspect of museum operations in San Diego, St. Louis, Honolulu, and their home state of Georgia. The Clarks were nominated by the San Diego Natural History Museum and the Zoological Society of San Diego. The medal, which will be announced at the annual meeting, is presented every October in celebration of National Arts and Humanities Month.

The recipient of the AAM Accessibility Award will be announced at the annual

meeting and presented with \$1,000 made available through the National Organization on Disability and the J. C. Penney Company. The award promotes universal design features in exhibits.

For more information on the awards program, contact the president and CEO's office at 202/289-9110.

AAM and MCI Team Up to Offer Prepaid Phone Cards

Looking for a new source of revenue? AAM is pleased to announce a new partnership with MCI—the MCI Museum Prepaid Phone Card. The theme "Explore Life!" captures the unique diversity of the museum community on an attractive, collectible card. All AAM institutional members are invited to add this product to their merchandising plans.

Prepaid phone cards are easy to use and ideal for museum visitors. They require no coins or credit card numbers, and can be used 24 hours a day, 365 days a year, virtually anywhere in the world.

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For more information, please contact AAM's MCI representatives Deanne Street or Denise Moscatelli at 703/902-6131. Look for the Explore Life!/MCI booth at MuseumExpo98 in Los Angeles, May 10-14.

Additional 1997-1999 IPAM Awardees Announced

The first round of recipients of the 1997-99 cycle of the International Partnerships Among Museums (IPAM) awards were recently announced (see *Museum News*, March/April 1998). In February, the Samuel H. Kress Foundation approved a proposal to fund three additional IPAM projects:

Art Museum of Estonia, Tallinn
Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, N.J.

Museum of Contemporary Art of Estonia, Tallinn
University Art Museum, Lafayette, La.
Muzeum Sztuki, Lodz, Poland
Los Angeles County Museum of Art, Los Angeles


For more information, contact: AAM International Programs, 1575 Eye St. N.W., Suite 400, Washington, DC; 202/289-9115; fax 202/289-6578; e-mail: kscheperis@aam-us.org.

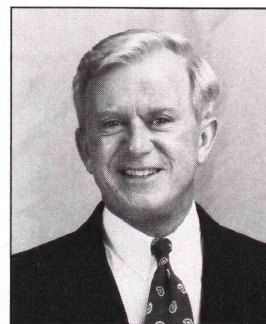
ICOM General Conference

The time has come for AAM/ICOM members to start planning for the 18th general conference of the International Council of Museums (ICOM) in Melbourne, Australia, Oct. 10-16, 1998. ICOM is the organization that connects museum professionals around the world. However, only current ICOM members are permitted to attend the triennial conferences. U.S. residents may join AAM/ICOM, the U.S. National Committee of ICOM.

The 1998 conference will explore the theme "Museums and Cultural Diversity—Ancient Cultures, New Worlds." For more details, visit the ICOM '98 Web site at www.mov.vic.gov.au/icom/icomhpge.html, or contact: AAM/ICOM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005; 202/289-9115; fax 202/289-6578; e-mail: kscheperis@aam-us.org.

Everyone's Welcome

To learn more about how your museum can address the Americans with Disabilities Act (ADA), consult one of AAM's newest publications, *Everyone's Welcome: The Americans with Disabilities Act and Museums*. Edited by John P. S. Salmen, *Everyone's Welcome* details the ADA's requirements and provides recommendations for voluntary compliance with the law, to ensure effective communication with all visitors. Geared towards museum professionals and designers, the manual's recommendations address the concerns of visitors with a range of physical and learning disabilities. It is available in loose-leaf, Braille, large-print, or audio. AAM-member price: \$25; non-member price: \$30. To order, call the AAM Bookstore at 202/289-9127, or shop on-line at www.aam-us.org. 



INCLUSION AND THE POSITIVE GOOD

The cover story of this edition of *MuseumNews* features three museums that have developed innovative programs to broaden and diversify their audience base. The article reflects the theme of AAM's 1998 Annual Meeting, "Exploring Differences, Finding Connections," which encourages museum professionals to examine the ways they experience differences, broaden understanding, and find connections in their work, both in the museum and the community. It also demonstrates that many museums are well beyond the initial step of debating the best methods for attracting a wider variety of visitors or implementing multicultural programs. Institutions throughout the country are collaborating with their communities on exhibitions and educational programs. As a result, they are building new constituencies, both in exhibition galleries and the boardroom, while attracting new corporate and foundation financial support. After years of discussion about diversity, the museum field is putting theory into practice.

Developing programs for diverse audiences is a critical part of museums' public service role. In recent years, increasing public scrutiny of nonprofits has led to questions about the value of museums to society. As noted in *Excellence and Equity*, "Museums perform their most fruitful public services by providing an educational experience in the broadest sense: by fostering the ability to live productively in a pluralistic society and to contribute to the resolution of the challenges we face as global citizens." And as Carol

Stapp wrote in an article comparing American and British museum education policies, "Linking a commitment to equity to the attainment of excellence is founded on the American belief of egalitarianism as a positive good. The hallmark of true excellence is inclusivity, not exclusivity."

Implementing the systemic organizational change required to incorporate diversity programming is challenging, takes time, and requires resources. It calls for extra effort, creative thinking, a great deal of collaboration, and an open mind. The case studies featured in this issue of *Museum News* are evidence that an important factor is developing a relationship with the community, participating in regular discussions with local constituents to determine their needs and hopes. Remember that developing community-based programming is an ongoing, long-term effort. As author Sharon Kamegai-Cocita notes, "A sure way of alienating a community is to plan a year of ethnic-specific programming and events and make no plans for the future. A broken promise is hard to forget."

But once the programs and policies are in place, how are museums to measure success? What standards and benchmarks should be applied to programs for diverse audiences? These questions may be answered by participation in the AAM Accreditation Program. The accreditation self-study asks museums whether their governing board reflects the communities they serve, to describe how they identify the characteristics of their existing and potential audiences, and whether

they involve audiences in developing public programs and exhibitions. An accredited institution is expected to embrace the principles contained in *Excellence and Equity* and "reflect our society's pluralism in every aspect of [its] operations and programs."

Museum professionals also can review the work of their colleagues at other institutions. Sessions at this year's annual meeting, for example, show delegates how to balance the need for diversity with limits on resources and energy, how to become more actively engaged in public service without compromising policies and practices, and how to maintain the integrity of their values and missions while forging new partnerships. Attendees will hear from museums that have successfully brought new voices into their exhibits, widened their audiences, and formed partnerships with individuals, community organizations, and other museums.

I encourage you to share your experiences with the rest of the profession. What you learn, each day with each program and community, becomes the knowledge we all draw upon. Let us here at AAM know your strategies for implementing diversity in your institutions; fax your comments to Patricia E. Williams, vice president for policy and programs, at 202/289-6578. How are those strategies working? How has the community responded? What is the effect on the staff? How do you evaluate success? By working together, we can ensure that all members of the public realize and appreciate that museums have great relevance in their lives. **M**

Edward H. Able, Jr., is president and CEO of the American Association of Museums.

Coda

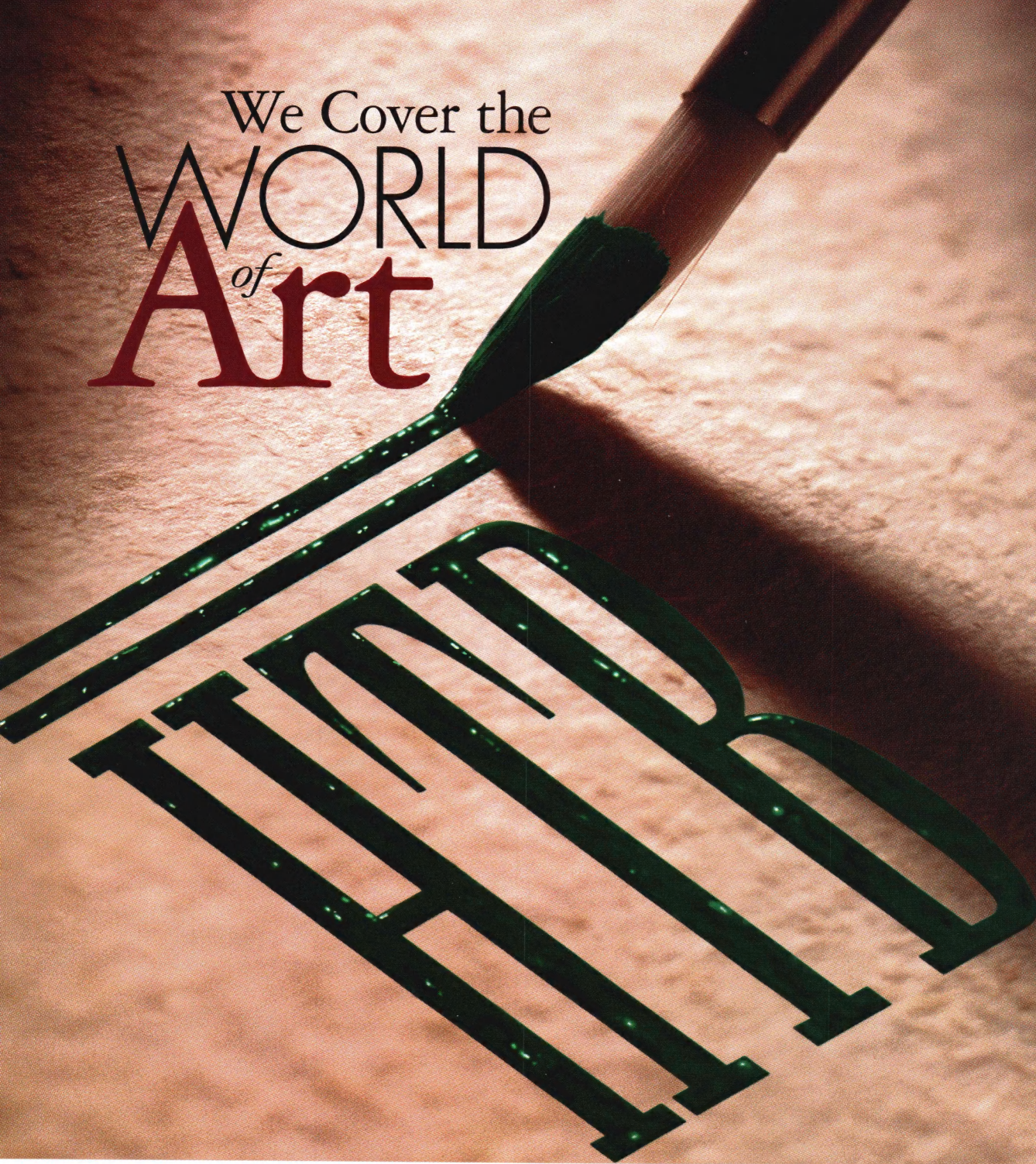


Paul Strand, *Morningside Park, New York, 1916*. From "Paul Strand circa 1916," on display at the Metropolitan Museum of Art, New York, through May 31, 1998.

Strand had to be "invisible" so as not to disturb his subjects in their unselfconscious expressions, for he wished to capture whatever mood or mind was most symptomatic of their nature off-guard. To fix this essence involved his projection of empathic interest to establish—for a suspended moment—a connection with a stranger wholly unaware that he had become a partner in a tightrope act performed on a busy street by a spellbound photographer juggling a cumbersome machine.

From *Paul Strand circa 1916*, by Maria Morris Hambourg, Metropolitan Museum of Art, 1998. Copyright © 1998. Reprinted with permission.

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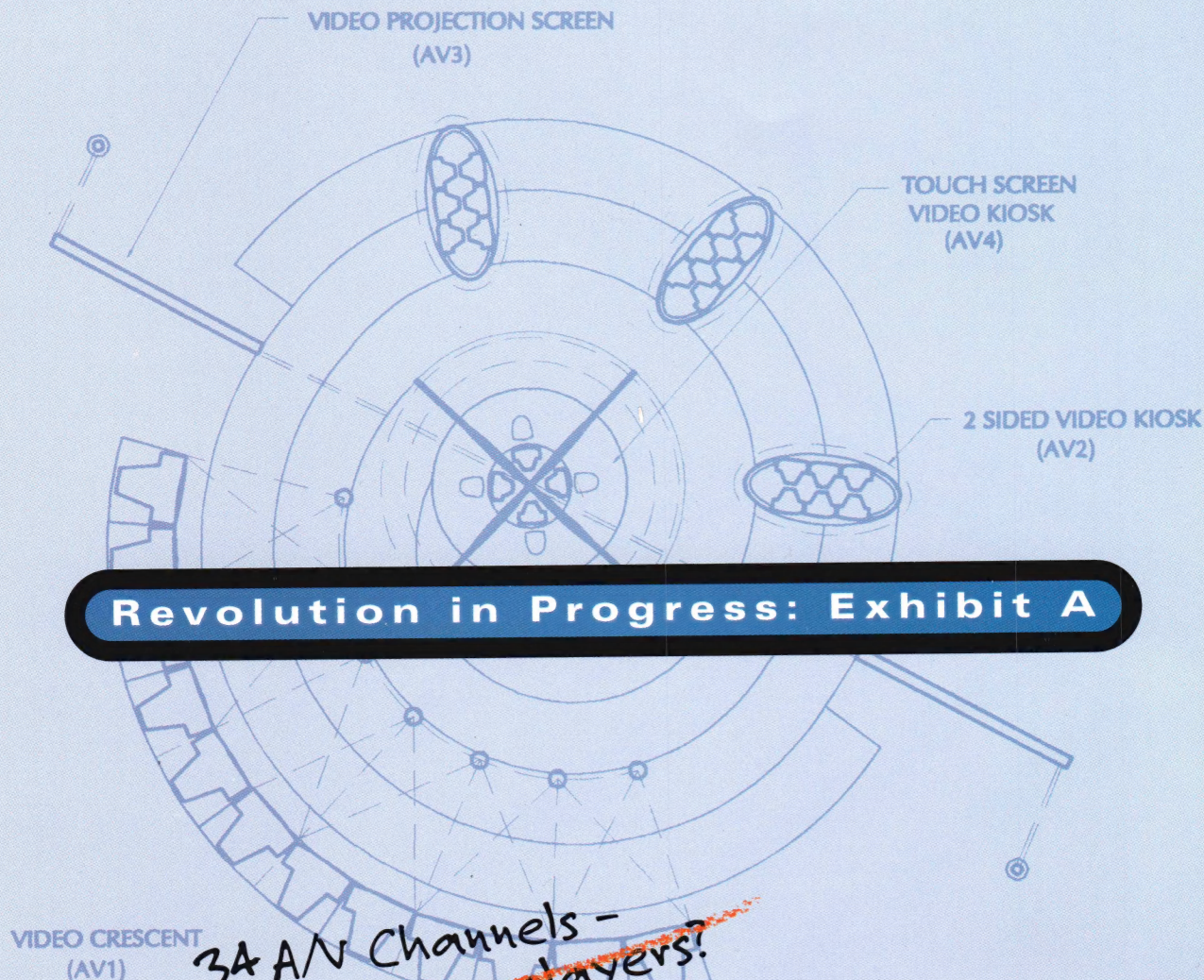
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